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Erica France Manzo

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PIANO QUINTET IN Eb MAJOR, OP. 44 BY ROBERT SCHUMANN: TRANSCRIBED FOR CLARINET QUARTET AND PIANO

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PIANO QUINTET IN Eb MAJOR, OP. 44 BY ROBERT SCHUMANN: TRANSCRIBED FOR CLARINET QUARTET AND PIANO

by

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PIANO QUINTET IN Eb MAJOR, OP. 44 BY ROBERT SCHUMANN: TRANSCRIBED FOR CLARINET QUARTET AND PIANO

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Few substantial works exist for clarinet quartet and piano, even though such pieces would be of great practical use to advanced students. Piano quintets transcribed for four clarinets and piano would undoubtedly retain musical value and not compromise the masterworks involved. This treatise presents an arrangement of Robert Schumann's Piano Quintet in Eb, Op. 44, transcribed for three Bb soprano clarinets and one Bb bass clarinet. The first chapter includes a historical background of chamber music literature containing clarinet quartet as well a justification for both the need and purpose for such a transcription. Chapter 2 contains the history of the piano quintet genre and an overview of Schumann's Piano Quintet in Eb, Op. 44. Discussion of the transcription begins in Chapter 3, which includes the challenges faced and the solutions offered for transcribing this piece as well as the overall procedure used to rewrite the string parts for clarinet quartet. The actual transcription is found in Chapter 5, and the Conclusion is located in

Chapter 4. The goals of this transcription are fourfold: to create a transcription that will stand on its own both as a performance piece for recitals or chamber music concerts and as a learning tool for advanced students; provide music to the often ignored genre of clarinet quartet and piano; supply additional literature to clarinet quartets; and establish what may be considered as a viable option or alternative to the piano quintet's standard instrumentation of string quartet and piano.

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CHAPTER 1

INTRODUCTION

The clarinet is a relatively young instrument, originating in the early eighteenth century as the final "standard orchestral" woodwind instrument to be developed.[1] Characterized by great agility in terms of register, tone color, and dynamic range, the instrument has added a "colour to the palette at the composers' disposal which filled a gap many of them had felt for a long time."[2] Yet, the clarinet chamber music repertoire, compared to repertoire for other prominent orchestral instruments such as the violin, contains room for growth and esteem. Remarkably, the standard, familiar chamber music repertoire comprises only about thirty works for an ensemble that includes the clarinet.[3] Given the scarcity of chamber works written with clarinet, it is not surprising that only a few clarinet studies or etudes derive from the chamber literature.[4] Clarinet teachers, performers, and advanced students would greatly benefit from having more chamber pieces to use as didactic works for broadening and enriching their musical experiences. Students would certainly gain new insight and appreciation into other musical genres as

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[1]Joseph Charles Messenger, "A Comprehensive Performance Project in Clarinet Literature With an Annotated Bibliography of Selected Books and Periodical Material About the History, Repertoire and Acoustics of the Clarinet" (Ph.D. diss., University of Iowa, 1971), 7.

[2]Jack Brymer, *Clarinet* (London: Kahn and Averill, 1979), 8.

[3]Robert Willaman, *Clarinet and Clarinet Playing: A Text for Beginners, Advanced Players, Listeners* (New York: Carl Fischer, Inc., 1959), 294.

[4]Richard Raymond Kay, "Chamber Music Repertoire Studies for Clarinet" (Ph.D. diss., University of Miami, 1989), 1.

well as become more well-versed musicians through exposure to great works of chamber literature, not just works for their specific instruments. Pedagogically, chamber works would foster a certain musical sophistication and technical facility that strengthens musicians' abilities to play in all musical situations. Rarely do clarinetists play by themselves; instead, they are often playing with others (including other clarinets) in various forms of ensembles and settings. Furthermore, clarinetists would benefit from new experiences in an intimate ensemble setting with a chamber music coach (rather than a conductor) in which performers might learn how to balance and blend with other instruments in the same family by constantly and actively listening to each other.

The study of chamber music transcribed for clarinet would accomplish many desirable goals, including: achieving a thorough understanding of the various roles and significance of each part; acquiring experiences with transposition; gaining confidence and musical expressiveness; playing with a piano in genres other than the standard sonatas or concertos; and obtaining endurance by playing entire movements with limited measures of rest. Therefore, with only one person playing each part, such music would foster a greater demand for strong technical and musical abilities. Yet, even though such pieces would be of great practical use to advanced students, few substantial works exist for clarinet quartet. Works transcribed for three Bb clarinets, bass clarinet, and piano would also present an opportunity for playing a range of styles and forms other than those offered through private instruction and in large ensembles. Clarinet teachers could use such works as teaching tools in lessons or studio classes, since etudes, method studies,

and even solos do not present musicians with all the necessary aspects of performing. And because clarinets share similar expressive capabilities and sensitivities with string instruments, chamber works can illustrate that one can transcribe from strings to clarinets with barely any adjustment.[5] Chamber music transcriptions, more specifically piano quintets transcribed for four clarinets and piano, would undoubtedly retain musical value and not compromise the masterworks involved.

With these considerations in mind, this treatise presents an arrangement of Robert Schumann's Piano Quintet in Eb, Op. 44, transcribed for three Bb soprano clarinets and one Bb bass clarinet. This project is a transcription in the sense that the instrumentation varies from the original work, but the goal is to remain as true as possible to the composer's original realization of the piece. Though other instrumentations for clarinet quartet do exist, employing three Bb soprano clarinets and one Bb bass clarinet makes the transcription more accessible and practical for most performers than works that may include auxiliary instruments, which are less commonly played and considered to be more problematic in terms of tuning and balance. For example, a clarinet quartet may include one Bb clarinet, one bass clarinet, and two auxiliary instruments: the notoriously out-of-tune Eb alto clarinet and the piercingly shrill Eb soprano clarinet. Auxiliary clarinets such as these produce unique tone colors and timbral qualities that create problems for blending well with Bb clarinets. The Eb clarinet's range (particularly starting with G above the staff) is generally considered not as stable and reliable as the

[5]Willaman, 296.

Bb clarinet. The alto clarinet's clarion register does not produce the same intensity as the Bb soprano clarinet's clarion register, and the alto clarinet's chalumeau register is not nearly as rich or as resonant as the bass clarinet's chalumeau register.[6] Finally, in a quartet setting, the most common instrumentation using bass clarinet is with three Bb soprano clarinets.[7] Thus in this particular transcription of Schumann's Eb Piano Quintet, Bb clarinets create a more pleasing sonority overall and will stay truer to Schumann's intentions for balance than if other types of clarinets were to be used. Furthermore, the range of the Bb soprano clarinet is suitable, with very few adjustments, to fulfill the range required for both violin parts as well as the viola part. The bass clarinet adds richness and depth by playing the cello part, since the Bb soprano clarinet lacks the cello's low range.

Since this piece is transcribed to another medium, some adjustments must be made in order for the work to be suitable for performance. The main problem that arises in transcribing the piano quintet is compensating for the special, idiomatic techniques found in the string writing.[8] For instance, double, triple, and quadruple stops in the string parts cannot be transferred as written to the clarinet parts. In these instances, a decision must be made regarding which note in each encountered double, triple, or quadruple stop best suits the overall chord structure, voicing, smooth voice-leading, and technical ease for the player. Discussion of the transcription will begin in Chapter 3, which will present

[6]William H. Stubbins, *The Art of Clarinetistry* (Ann Arbor: Ann Arbor Publishers, 1965), 224, 228.

[7]David Lindsey Clark, "Other Clarinet Family Members" in *Appraisals of Original Wind Music: A Survey and Guide* (Westport: Greenwood Press, 1999), 207.

[8]Willaman, 297.

the challenges faced and the solutions made for transcribing this piece as well as the overall procedure used to rewrite the string parts for clarinet quartet. The actual transcription is found in Chapter 5.

The history of chamber music including clarinets is much newer and less extensive than many other types of chamber music. Since the clarinet is younger than the other woodwind instruments, clarinet ensemble literature has been offered even less consideration in the realm of woodwind chamber music literature. In particular, there is a relatively short history of chamber music for four clarinets and an even shorter one for four clarinets and piano. In 1885, James Waterson (1834-1893), bandmaster to the Viceroy of India, composed the first piece for four clarinets in Bb, which was apparently technically challenging and in a "popular style."[9] Other pioneering composers include the French clarinetist Louis Mayeur (1837-1894), and the German clarinetist and composer Robert Stark (1847-1922), both of whom wrote works for clarinet quartet with the instrumentation of two Bb clarinets, one basset-horn, and bass clarinet. The first acknowledged clarinet ensemble was started at the Brussels Conservatory by Professor Gustave Poncelet (1844-1903) and included nearly twenty-seven players who performed numerous noteworthy concert tours.[10] In fact, Richard Strauss heard the group perform on one of its tours in 1896. The group must have made an impact on Strauss, because, in

[9]John Morgan, "History of the Clarinet Choir," *The Instrumentalist* 21, no. 7 (1967): 42, quoted in Bryant, Michael, "REPLY: History of Clarinet Choir," from "Some Notes on the Origins and History of the Clarinet Choir," *Clarinet and Saxophone* 15, no. 4 (1990), In <www.woodwind.org/Databases/Logs/1998/05/000757.txt>, 1998.

[10]Ibid.

his revision of Hector Berlioz's treatise on instrumentation (1905), Strauss mentioned this group's arrangement of Mozart's Symphony No. 40 for twenty-two clarinets. Strauss wrote, "It first occurred to me to develop this idea (the use of the entire family of an instrument in the orchestra) when one of the professors (Poncelet) at the Brussels Conservatory had the Mozart G Minor Symphony played to me in an arrangement for 22 clarinets." One of Professor Poncelet's students was Joseph Schreurs (1863-1941?), who settled in the United States and became principal clarinetist in the Thomas Orchestra in Chicago. Clarence Warmelin, a student of Schreurs, was principal clarinetist in the Minneapolis Symphony Orchestra and organized a clarinet ensemble made up of students and professionals in Chicago. The first well-known clarinet quartet originated from Warmelin's ensemble and adopted his name. The group existed from 1933-1938 and played arrangements of band music and works commissioned by composers interested in the ensemble's instrumentation. This group toured nationally and was awarded wide positive reception though performances on broadcasts and recordings.[11]

Today the clarinet quartet is a more common ensemble: most of its works were written only in the twentieth and twenty-first centuries. Despite the growing literature, however, this ensemble lacks the string quartet's established, quintessential repertoire, as well as the string quartet's status and significance. More works, especially transcriptions of quartets by canonical composers, would increase the prestige of the clarinet quartet

[11]Ibid.

and piano genre. The genre of four clarinets and piano appears to be either obscure or insufficient given that works for this type of ensemble do not even appear in the standard repertoire list by Wilkins.[12] Similarly the *Repertory for Clarinet*, another common reference guide, lists only two pieces for four clarinets and piano.[13] Currently the International Clarinet Association (ICA) Research Center Score Collection Inventory, housed at the University of Maryland Library, lists only five pieces written for four clarinets and piano.[14] In comparison, the ICA Research Center lists over 160 works for four Bb clarinets, over 100 works for clarinet and string quartet, and over 200 works for woodwind quintet, among all the many other combinations of ensembles including clarinet. While various chamber works for ensembles that include the clarinet (such as the clarinet quintet and trios with piano and cello) remain standard in the clarinet chamber music literature, the few works that have been composed specifically for clarinet quartet and piano have traditionally not been given nearly the same prestige and are not as often performed. Unfortunately, the piano and clarinet quartet is a genre with great potential that could stand on its own, provide expansive and varied literature for established clarinet quartet ensembles seeking new repertoire, and at the same time, offer additional or optional instrumentation for the traditional piano quintet literature.

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[12]Wayne Wilkins, ed., *Index of Clarinet Music* (Magnolia: The Music Register, 1975), 44-9.

[13]Kalmen Opperman, *Repertory of the Clarinet* (New York: Franco Colombo, Inc., 1960), 82.

[14]These five pieces include: Leroy Anderson's "Clarinet Candy;" David Bennett's "Clarinets in Residence;" Thomas J. Filas's "Four of a Kind;" Charley Hathaway's "What to Do, Doll Face, Rock Bottom, Clinging Vine, Bluesome, My Baby;" and Louis Schindelmeisser's "Concertante, Op. 2."

CHAPTER 2

ROBERT SCHUMANN'S PIANO QUINTET, IN Eb MAJOR, OP. 44

In general, the piano quintet remains less familiar as a genre of chamber music than some of the other keyboard chamber music for small ensembles, such as piano trios and quartets. The piano quintet, along with the piano quartet, developed from the divertimentos of the late eighteenth century. According to Nicholas Temperley, the "first examples of what would later be called the piano quintet" were Six Quintets, Op. 1, by Tommaso Giordani (1733? - 1806), composed in the early 1770s.[15] Although the string quartet emerged in the 1770s and 1780s, scoring for piano quintet featuring string quartet became common only in the latter nineteenth century.[16] Schumann's Piano Quintet, Op. 44, with its substantial four movements, stands as the prime example of a piano quintet because of its striking themes and commitment to the nineteenth century's tendency toward stylistic and formal expansion. Moreover, Schumann created an instrumental style in which the quintet writing emulates certain aspects of symphonic orchestration,[17] including tutti homophonic sections and antiphonal effects. Never before had a piano quintet been so successful at integrating the large-scale features of nineteenth-century symphonic style in chamber music.[18]

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[15]Basil Smallman, *The Piano Quartet and Quintet: Style, Structure, and Scoring* (Oxford: Clarendon Press, 1994), 4-5, citing N. Temperley, ed., *Three Quintets for Keyboard and Strings*, vol. 25, *Recent Researches in the Music of the Classical Era* (Madison: A-R Editions, 1977).

[16]Gerald Abraham, "Piano Quintet," in *New Grove Dictionary of Music and Musicians,* ed. Stanley Sadie (London: Macmillan Publishers, Ltd., 1980), xiv: 715.

[17]Smallman, 51-3.

[18]Jae-Hyang Koo, "A Study of Four Representative Piano Quintets by Major Composers of the Nineteenth Century: Schumann, Brahms, Dvorak, Franck" (Ph.D. diss., University of Cincinnati, 1993), 10.

Schumann finished composing the Piano Quintet in Eb, Op. 44, on October 16, 1842, after he had completed his three string quartets.[19] He composed the Quintet for Count Matvoi Wielhorsky, who apparently played the cello quite well.[20] The first performance of the Quintet took place at Robert Schumann's home in November 1842, with Clara Schumann as the pianist.[21] An early sketch of the work is housed at the Bibliothèque d'Inguimbert in Carpentras, France, and is dated September 23-25, 1842.[22] Written in an evident hurry, this sketch provides a general framework of the Quintet and supplies details merely at important moments.[23] The Quintet was intended to contain five movements, but the third movement, entitled Scena, was eventually discarded in Schumann's final draft.[24] Also, interestingly enough, Schumann's fugal passage as found in the finished version, which draws on themes from both the first and last movements, was possibly inspired by the fugal climax in the finale of Weber's Piano Quartet in Bb, Op. 18 (1811).[25]

In sonata-allegro form, the first movement has a main theme that acts as a unifying motive for the entire movement thanks to its diverse appearances in the piano

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[19]Koo, 8.
[20]Melvin Berger, *Guide to Chamber Music* (New York: Dodd, Mead, and Co., 1985), 405.
[21]Smallman, 51.
[22]See Smallman, 43; Koo, 8.
[23]Smallman, 43-4.
[24]See Smallman, 44; Koo, 8.
[25]Smallman, 28-9, 44, 47.

and in the string writing.[26] For example, in mm. 134-8, intervals of a perfect fifth in the viola and cello parts are motivic fragments deriving from the first theme.[27] The second theme contains fragments of the first theme while foreshadowing the transition material with the descending interval of a fifth.[28] While the exposition exhibits contrast in use of instrumentation and strong melodic lines, the development highlights the piano with energetic eighth-note figures originating once again from the first theme.[29] The string parts here mainly support the piano writing by outlining the harmony but, at the same time, clearly anticipate the second movement's solemn first theme with the eighth note, quarter note rhythms.[30]

The second and third movements are both symmetrical in form with different key areas in the stylistically diverse trio sections. The c minor funeral March is a sonata-rondo with a short coda, and the third movement is a scherzo including two trios (Gb Major and Ab minor, respectively) and a coda.[31] Schumann juxtaposes themes in a particularly interesting manner; for example, the triplet figures in the A'' section, originally found in the C section, occur at the same time as the funeral-march theme in the viola part.[32] The eighth-note, quarter-note rhythms found in the laborious funeral march are transformed into propelling, active elements that support the piano melody in

[26]Koo, 13-4.
[27]Ibid., 16-7.
[28]Ibid., 14.
[29]Smallman, 45.
[30]Koo, 17.
[31]Smallman, 45-6.
[32]Ibid., 45.

the Agitato section starting at m. 92.[33] The march reappears in m. 109 with the melody in the viola part, along with accompanimental rhythmic figures from the Agitato section that are now played by the violin, cello and piano.[34]

The third movement's Scherzo begins with two-measure scale passages that are repeated and altered throughout its forty-four measures. In the first trio section, the string melody, with its descending fifth intervals, is reminiscent of the prevailing leaping motion in the first theme of the opening movement.[35] Underneath this melody are constant triplet figures in the piano writing. The second trio contrasts with the previous sections by featuring a change to the minor mode as well as the duple, rather than triple, rhythmic patterns.[36] Again the downward fifth motion is outlined in the melodic content, now in repetitious sixteenth-note motives. This movement includes a short coda, which incorporates part of the first trio's theme and, as it does at the end of the second movement, the coda anticipates the principal theme of the subsequent movement.[37]

The Finale is in sonata-rondo form and is tonally unconventional for its time in that it modulates frequently between keys, rather than moving to and from the tonic.[38]

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[33]Koo, 18.
[34]Ibid., 19-20
[35]Smallman, 46.
[36]Ibid.
[37]Koo, 22-3.
[38]John Gardner, "The Chamber Music," in *Robert Schumann: the Man and His Music*, ed. Alan Walker (London: Barrie and Jenkins, Ltd., 1972), 238.

This movement almost seems to present both g minor and Eb Major as equally important key areas, until Eb prevails as the tonic in the coda.[39] The coda, with its four-part organization, is also unique in that it brings closure to the entire work by augmenting the first movement's theme which is the subject of a fugato. With the first theme of the finale as its counter-subject, the coda serves as a fine example of Schumann's proficiency at refined contrapuntal writing. [40]

As John Gardner mentions, Schumann's Quintet in Eb, Op. 44 emulates an orchestral style in which the piano functions as the wind and percussion sections of a symphony.[41] The piano and the string quartet support one another in such a way that neither overpowers the other; rather, both are equally important and, in combination, create unique timbral colors. Therefore, in this transcription the piano writing remains the same, and the clarinet quartet simply replaces the string quartet's function as the string section in an orchestra. This is also appropriate since clarinets may substitute for strings in other settings. For instance, the clarinet section in a wind band is considered to function as the string section in an orchestra. Since the piano and string parts in this work compliment each other so well, the piece lends itself very well to the blending of new instrument colors. The fact that this work incorporates stringed instruments, which are from the same family group, should allow for more blending than if different instrumental family groups were to be used, such as flutes and oboes. Also, the piano

[39]Koo, 23-4.
[40]Joan Chissell, *Schumann*, rev. ed. (London: J.M. Dent and Sons, Ltd., 1977), 174.
[41]Gardner, 222-3.

usually contains full chords, but remarkably enough manages to balance the strings with equal thematic importance.[42] At the same time, the clarinet quartet, being similar in strength and volume as a string quartet, should not cover the piano. One performance consideration, however, is the fact that strings usually play with vibrato while clarinets do not. Overall, the clarinet quartet transcription should provide the best substitution possible for the original string quartet writing. What follows is a thorough discussion of the problems encountered while transcribing the piece and of the solutions developed for making this transcription effective as well as practical.

[42]Koo, 29.

CHAPTER 3

DISCUSSION OF THE TRANSCRIPTION OF SCHUMANN'S PIANO QUINTET, IN Eb MAJOR, OP. 44 FOR CLARINET QUARTET AND PIANO

The goals of this transcription are fourfold: to create a transcription that will stand on its own both as a performance piece for recitals or chamber music concerts and as a learning tool for advanced students; provide music to the often ignored genre of clarinet quartet and piano; supply additional literature to clarinet quartets; and establish what may be considered as a viable option or alternative to the piano quintet's standard instrumentation of string quartet and piano. To accomplish these goals, the aim has been to remain as close as possible to Schumann's original intentions for the work.

The various problems encountered during the process of transcribing Robert Schumann's Piano Quintet in Eb Major, Op. 44 are fairly common ones for adapting music from strings to clarinets: lowering or raising pitches by one octave due to the high range of the violin and the low ranges of both the viola and cello; making decisions regarding how to compensate for each double, triple, and quadruple stop located in the string parts; changing or adding articulations (primarily slurs) to account for technical difficulty and stylistic considerations; and adding places in the music for the clarinetists to breathe.

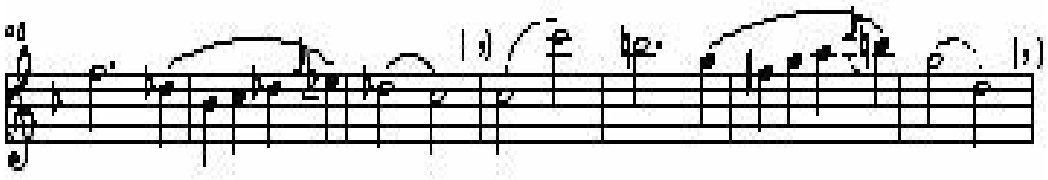
1. First Movement

The first movement lends itself very easily to transcribing from strings to clarinets because most pitches lie in a very good range for the clarinets; in addition, many of the articulations are functional as written and need little alteration, and several measures of rests found throughout the piece give the clarinetists time to breathe. This movement contains only a few minor issues to be resolved in transcription. First, from measures 1-9, it seems appropriate to hear each note articulated, especially since all parts (including piano) are accented in mm. 1-2, 5-6, and 8. Once the lyrical melody begins in the bass clarinet in m. 10, gradually moving through the entire quartet, the sudden shift in style lends itself well to a slurred articulation in which air connects the notes. This melody reappears in the first clarinet part in m. 35, and again slurs are added for a legato effect.

The second theme and its reappearance in the Recapitulation are sixteen measures in length and are extremely difficult for any clarinetist to do in one breath. Between mm. 35-50 slurs have been added every two measures to help to distinguish the quarter-notes, which function as pick-up notes to the subsequent measures. Breath marks have also been added in this section after every fourth measure so that every phrase continues without interruption. This seems to be the best way to shape the four-measure phrases in a clear yet connected manner, while also allowing the players a chance to breathe. Without these additions from mm. 35-50, the phrases could be misinterpreted as sixteen measures consisting of short, two-measure motivic fragments or even as two large, eight-

measure phrases due to the lack of distinct beginnings and endings. Two, four-measure phrases in the first clarinet part are depicted in Example 1.

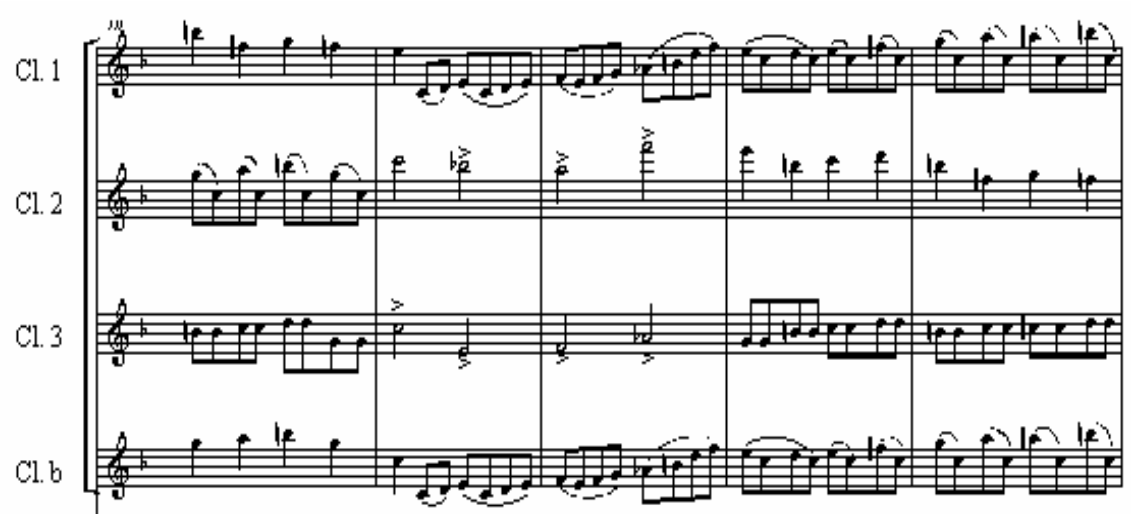
Example 1. Transcription of Schumann's Piano Quintet in Eb Major, Op. 44, mvt. 1, mm. 40-6, first clarinet part



For consistency in articulations, slurs appear in mm. 81 and 85 over the fragments of the expressive main theme.

It is also necessary to modify rapid passages that may be too difficult to articulate on the clarinet. In mm. 112-117 of the closing theme, running eighth-notes at a fast tempo in the first and bass clarinet parts are inevitably technically challenging. The large leaps downward in mm. 114-5 are especially difficult to execute smoothly, particularly on such a large instrument like the bass clarinet. Added slurs in these measures will alleviate the problem of coordinating the tongue and fingers and will also help to avoid the hurried sensation often associated with fast, articulated passages. The slurs are grouped in such a way that emphasis will be on the downbeats, as is the case in the piano part. The clarinet quartet music between mm. 111 and 115 are found in Example 2.

Example 2. Transcription of Schumann's Piano Quintet in Eb Major, Op. 44, mvt. 1, mm. 111-5, clarinet quartet



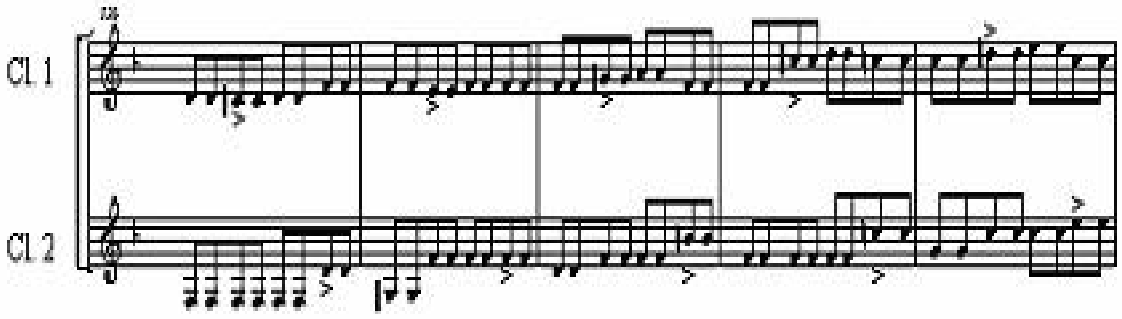
Another problem in this movement for the transcription is its various stylistic features, double and triple stops as well as tremolos. The first double stops in the string writing occur in the first violin part in mm. 70-1. I chose to keep the top notes of the double stop in order to mirror the descending line that occurs simultaneously in the piano writing. To have all members of the chords present in these measures, I moved the lower note of the first violin's double stop in m. 70 (Bb) down to the third clarinet part, because the third clarinet and bass clarinet are in octaves here. Also, the Bb is moved to the third clarinet part because, in the previous measure, the third clarinet has a C, and thus the new distribution of pitches allows for step-wise motion. In m. 71, I chose to move the bottom note of the first violin's double stop to the third clarinet, because the viola rests here. The next major obstacle was how to handle the double and triple stops found in mm. 100-1.

In these two measures, I decided to keep the top note, Db, throughout both measures in the first clarinet part to avoid doubling with the bass clarinet. Since the third clarinet is resting in both measures, I moved the Db and Gb to this part. In m. 71, the top note of the triple stop is Gb, which is already being played in the bass clarinet; thus, every chord member is present without any doublings. More double stops occur in mm. 178-9, 183-4, 187, 191, 278-9, and 311. The double stops in m. 311 present the most difficult problem because they occur in both the second violin and in the viola parts. I moved the seventh of the chord to the second clarinet part and the root to the first clarinet part. Although the leading tone from the previous measure does not resolve down, having the root and the seventh close together will sound much better than if they were spread apart because open spacing is more effective on strings than for winds. Tremolos first occur in the string writing in mm. 106 and return frequently throughout the work. Since clarinets do not play tremolos, the best way to interpret these in every case is to maintain the strict rhythmic pattern intended. The effect is as similar as possible to that of a tremolo, with the same note being re-articulated several times. For instance, in mm. 105, the second violin has a G, half-note tremolo. This has been transferred to the second clarinet part as four eighth notes on the same pitch, G.

Register problems are also at issue when transcribing from strings to Bb clarinets. In m. 169 I opted to move the unison F's in the first three parts down an octave because step-wise motion is much easier to play than octave leaps, and this also follows the same descending line as the piano part. In mm. 327-333, a hard decision needed to be made

regarding register in the first clarinet part because pitches are too high for the clarinet to play. Specifically the G6, Ab6, and the Bb6 found in these measures would need to be lowered to the octave below. Yet it would be difficult to preserve the constant upward motion without transcribing the entire line from mm. 325-333 down an octave. Shifting the first violin part down one octave for the first clarinet would create several measures of voice-crossing with the second clarinet part and would not have the same intended effect. Therefore, in order to have a nice balance with the other clarinet parts and not to overpower them, I split the first violin part between the first clarinet and the second clarinet parts. In this manner, I was able to move notes down an octave for the first clarinet, maintain the upward motion intended, and to give the second clarinet part a more interesting line, as indicated in Example 3.

Example 3. Transcription of Schumann's Piano Quintet in Eb Major, Op. 44, mvt. 1, mm. 326-30, first and second clarinet parts.



2. Second Movement

The second movement of the Piano Quintet begins with the funeral march that accentuates the clarinet's beautiful low register, recalling the first movement of Brahms' Sonata for Clarinet and Piano in f minor. This march presents a problem in transcription, however; starting with the first pitch for the viola (C3) the register, when transposed, is too low for the Bb clarinet or even for the A clarinet. The best solution here is to raise the first note to C4. This should not distort the overall effect since the first violin part is also playing this note, while the cello and piano offer support on C an octave below that. The C4 will also still create a full, warm tone color. This particular issue of range occurs several times throughout the movement since the march theme returns several more times, such as in mm. 67-8, 77-8, 107, 183-4, and 183-4. In m. 10 another problem of range exists, this time in the bass clarinet part. This pitch is C2, which is one whole-step too low for the Bb bass clarinet. Moved up one octave, the pitch sounds an octave lower and will still provide strong bass support for the upper three parts. In mm. 13-4 the range is once again too low for the third clarinet with the Eb3 and D3. Moving these pitches up one octave does not distort the line at all because the third clarinet part moves to Eb4 anyway in m. 14. This same situation occurs in the third clarinet between mm. 17-25 in the bass clarinet in mm. 25, 27-31. However, voice crossing occurs in mm. 21-5 between the second and third clarinet parts due to the octave change in the third clarinet part. Therefore, I have switched the second and third clarinet parts in these measures only. This actually makes sense, too, because the first and second clarinet parts will now

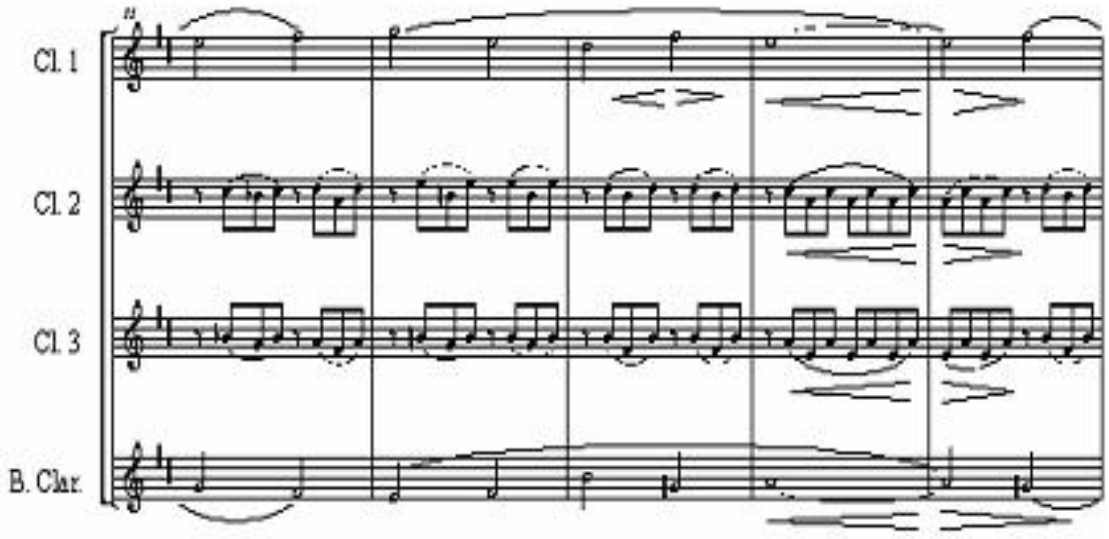
be in unison. In the Agitato section, the homophonic texture is very similar to the opening of the first movement, with accents in every measure. But the third clarinet part once again reaches a D3 in mm. 97-8, which must be moved up an octave in order to be played. In m. 107, this same part has an Eb3, which I have also transposed up one octave and brought in unison with the second clarinet part. In the third to last measure, m. 199, range is once again at issue in the third clarinet: the D3 is too low. This note has been moved up one octave and switched with the second clarinet to avoid voice-crossing.

Unlike the first movement, the second movement contains a minor discrepancy in rhythm, which occurs at the end of the phrase in m. 138. At the beginning of this measure, various note-lengths occur in the original part. The first violin and cello have eighth notes, while the second violin plays a quarter note, and the viola plays a half note. In this particular instance I have changed the rhythms so that all of the parts release together at the end of this phrase. Unlike the cello, the bass clarinet will have a hard time tapering the phrase as well as blending with the piano. To avoid this problem, the best solution is for all parts to release together. The piano has a quarter note in the right hand and continuous arpeggiated eighth notes in the left hand. Therefore, the clarinet quartet's release should be clean, together, and not muddle the piano's short prelude to the a tempo section. Also, since the piano has a quarter note on the downbeat of this measure, I have decided to match the clarinet quartet's rhythms with the piano's quarter note. In this manner the overall effect has not been changed. Only a slight modification has been

made here to end the phrase in a more organized, uncluttered manner and to bring attention to the elided piano arpeggios.

Articulations have also been altered in this movement for variety and ease of execution. At the key change in m. 32, the melody in both the first clarinet and in the bass clarinet is sixteen measures long. To create a legato effect and to articulate the beginning of each melodic fragment, slurs have been added. Also in these measures, the second and third clarinets cooperate in playing broken chords; each part constantly oscillates between two pitches in eighth-note rhythms. For this particular harmonic effect, I have slurred each group of eighth notes that should nicely match the legato melody in the other two parts as well as the piano's quarter-note triplets. This metrically complex section is so complicated already that too much articulation will only blur the fine details and will occlude the desired sense of forward motion that slurs can here provide. The melodic material in the first clarinet and bass clarinet melodic material between mm. 33 and 37 is shown in the following example along with the supporting parts in the second and third clarinets.

Example 4. Transcription of Schumann's Piano Quintet in Eb Major, Op. 44, mvt. 2, mm. 33-7, clarinet quartet.

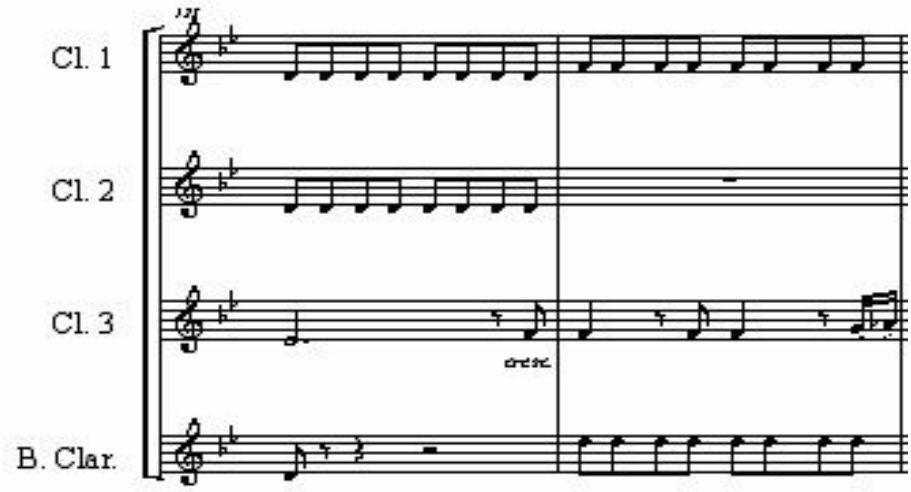


As in the first movement, a few tremolos and double stops create problems for the transcription. In the Agitato section, the rapid tremolo passage in the second violin writing continues for twenty-two measures without any rests. For the transcription these tremolos have become entire measures of articulated eighth notes. The main issue concerning double stops arises in the cello part in mm. 7-10. Since the second clarinet rests during these measures, I moved the upper notes of the cello's double stops to the second clarinet and the lower notes of the double stops to the third clarinet. Thus all of the pitches in the chord can be heard while maintaining good voice-leading.

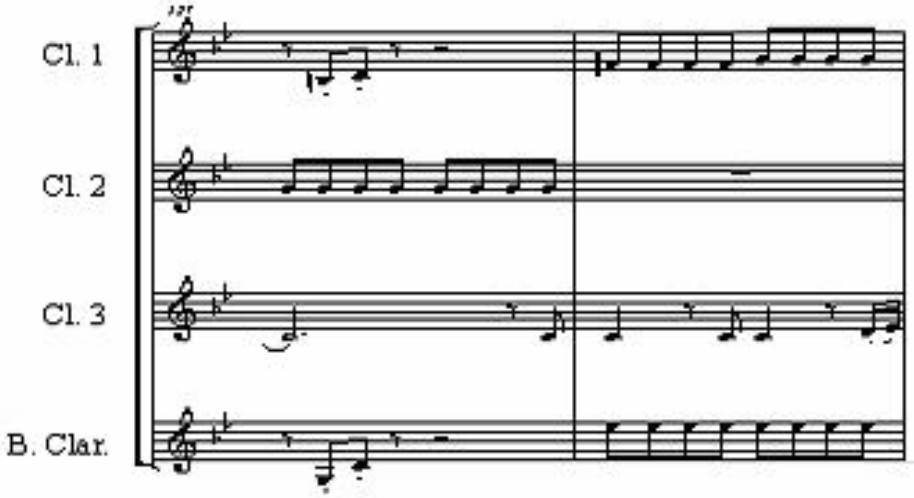
One key concern in this movement is the presence of long phrases without any places to breathe. Due to the lack of breathing opportunities for the second clarinet between mm. 116-137, I have added rests in this section by switching parts with the bass clarinet, which has many rests in this section. The first breath added is in m. 120, which

is four measures after the beginning of the rhythmic activity. In this measure, the second clarinet rests while the bass clarinet now plays the entire measure of eighth notes on an Ab4. This pitch will sound an octave lower, which is the intended pitch for the second clarinet. Rests are added in the same manner in mm. 124 and 128. Measures 132-4 are similar, although the third clarinet now plays the eighth notes while the second clarinet rests, and the first and bass clarinets play the melodic fragments. Examples 5 and 6 both show how rests have been added in mm. 125 and 128. Since the first clarinet and the bass clarinet originally had rests in both of these measures, I split the double stop pitches between the first clarinet and the bass clarinet in mm. 125 and 128. In this manner, the second clarinet now has several opportunities to breathe between mm. 116-137.

Example 5. Transcription of Schumann's Piano Quintet in Eb Major, Op. 44, mvt. 2, mm. 124-5, clarinet quartet.



Example 6. Transcription of Schumann's Piano Quintet in Eb Major, Op. 44, mvt. 2, mm. 127-8, clarinet quartet.



The final dilemma found in this movement is the very last note of the movement. This fermata in m. 201 contains harmonics for all members of the string quartet. Since clarinets do not normally play harmonics, particularly not in nineteenth-century literature, the clarinet quartet plays only the triad with the Picardy third, doubling the root. Even though the harmonics have been left out, the full triad remains intact and in its original position.

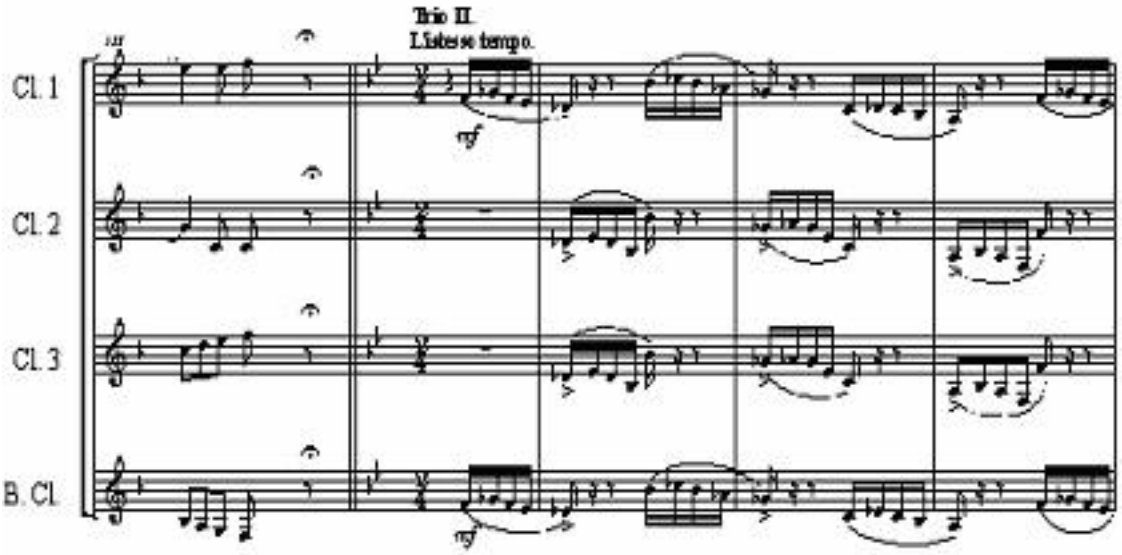
3. Third Movement

In the transcription of the third movement, articulations have been changed in only a few sections. The scale-like passages in the opening section should be fairly comfortable and easy for the clarinetists to play as written, both in terms of the

articulation and the conjunct motion of the passage. Since the piano begins the scalar, marcato theme by itself, no changes in articulations have been made to the appearances of the theme in the clarinet quartet to ensure that the piano and clarinets will match each other. Lightly single-tonguing each note will produce the desired marcato effect. To accentuate the contrast between this opening theme and the first trio, I have added slurs in the first clarinet part starting in m. 47 to bring out the lyricism of this new melody. Example 7 illustrates several measures of the Trio I section. All of the supporting thematic fragments in the first Trio section contain slurs. I have also added slurs at the second Trio section over each group of sixteenth notes, mainly due to the technical difficulty of this section. The key changes are awkward for clarinets (F# Major going to Bb Major with many accidentals added). At such a lively tempo, articulating each note would only add to the level of complexity and cause coordination problems between the tongue and fingers. I chose to slur each group of sixteenth notes to help prevent rushing and to articulate all of the downbeats, as shown in Example 8.

Example 7. Transcription of Schumann's Piano Quintet in Eb Major, Op. 44, mvt. 3, mm. 57-62, first clarinet.

Example 8. Transcription of Schumann's Piano Quintet in Eb Major, Op. 44, mvt. 3, mm. 125-9, clarinet quartet.

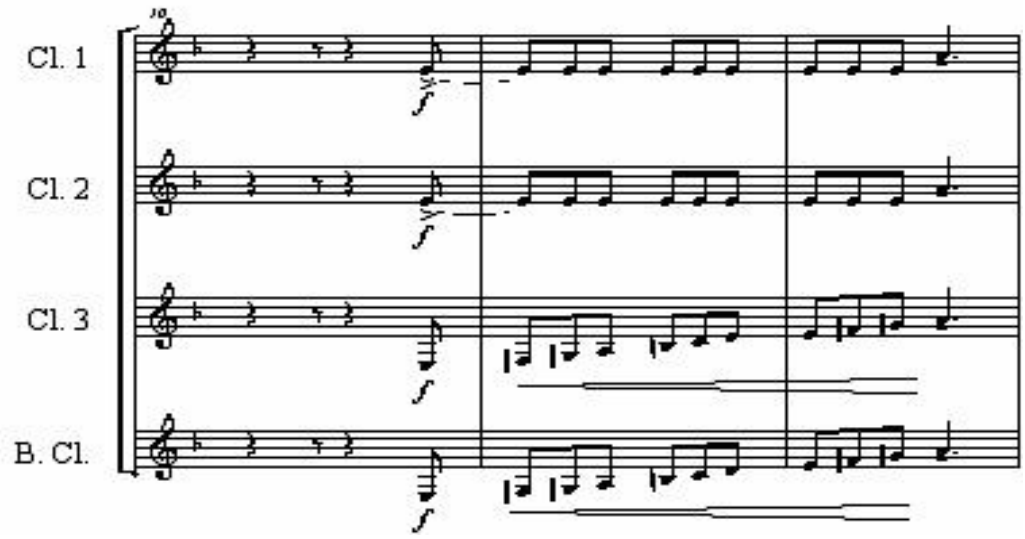


Several range and pitch problems, already encountered in the previous movements, also occur in the third movement. First, a few of the viola's pitches are too low for the Bb clarinet to handle, as in m. 17, 22-3 and in the re-appearance of the theme starting in m. 82. Even though only the D3 and Eb3 are beyond the instrument's register, the ascending motion of the melody has not been altered. By moving the entire melodic fragment up one octave, all three soprano clarinet parts are in unison, and the upward motion remains intact. A similar problem occurs in the bass clarinet in mm. 34, 114, and 235. The best solution is the same as before—transcribing the entire melodic fragment up to the next octave to preserve the line's rising motion. In mm. 178-180, the first

clarinet's melody will be shrill and unnecessarily high if transposed literally from the first violin part. I decided to move this melodic fragment down one octave so as to be closer in range with the other three parts.

As in the previous movement, lengths of notes at the end of phrases do not always match. In the third movement, the first time this disjunction occurs is in m. 12. Here, the upper two voices have quarter-note rhythms while the bottom two voices have dotted quarter-note rhythms. For consistency among the parts at an important stopping point such as this, the clarinet quartet has dotted quarter notes and is depicted in Example 9. This will clearly establish the end of the phrase with the unison pitches ending at the same time. Also, rhythms at the end of phrases in the Trio I section do not all match each other. Specifically, in mm. 50 and 54, the second clarinet and bass clarinet have quarter notes, while the other two parts have dotted quarter notes. I have changed the quarter notes to dotted quarter notes, because the dotted-quarter rhythms are the essence of this section. A quarter note would change the rhythmic character of this section and is not necessary here. This same issue arises again in mm. 58, 62, 74, 78, 79, 93, and 101.

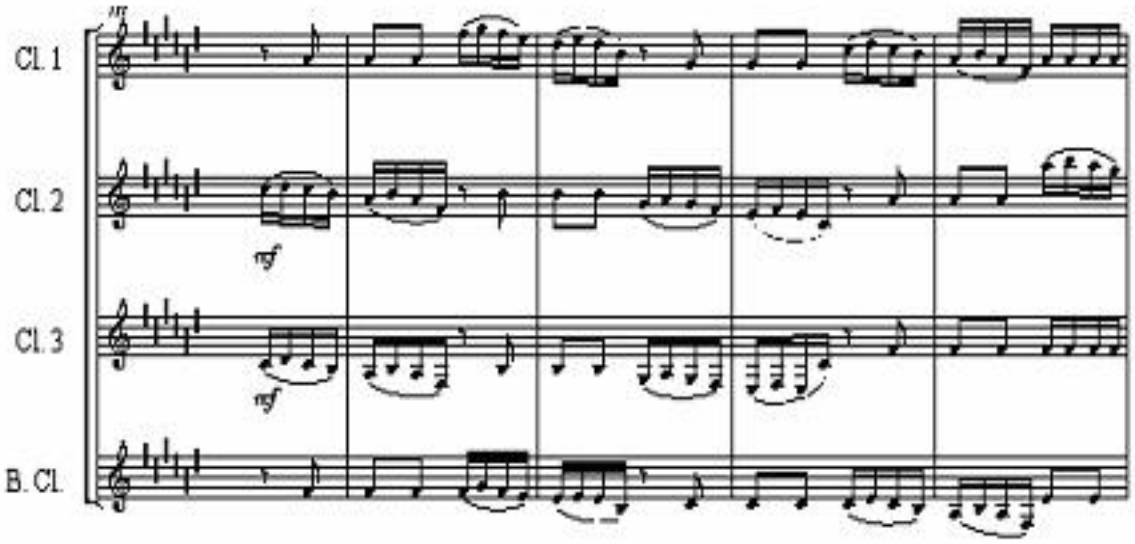
Example 9. Transcription of Schumann's Piano Quintet in Eb Major, Op. 44, mvt. 3, mm. 10-12, clarinet quartet.



Lack of rests once again presents a problem in this movement for the transcription. In the Trio II section, all members of the quartet have, at some point, sixteenth notes for at least eight measures (and sometimes more) simultaneously. This becomes not only a matter of finger coordination at a *L'istesso* tempo, but also a difficulty in finding places to breathe. Thus, the best solution for this complex problem is to split the parts. Rather than just resting, starting in m. 126, the second clarinet now plays every other grouping of sixteenth notes originally found in the first clarinet's part. While the first clarinet ends its rhythmic fragment, the second clarinet begins the next one. This continues through m. 152. Example 10 illustrates how these parts have been split between mm. 135-9. Now both the first and second clarinets share the technical

burden as well as have plenty of options for taking small breaths. At the same time, the bass clarinet line has been split with the third clarinet part. The total effect of the quartet remains the same as if one person were playing each part. The main difference now is that the texture will be seamless, especially with the addition of slurs, and much less awkward in terms of fingerings for the clarinetists. Again, due to technical difficulty, a similar situation occurs in mm. 135-52, 168-76, and 188-200.

Example 10. Transcription of Schumann's Piano Quintet in Eb Major, Op. 44, mvt. 3, mm. 135-9, clarinet quartet.



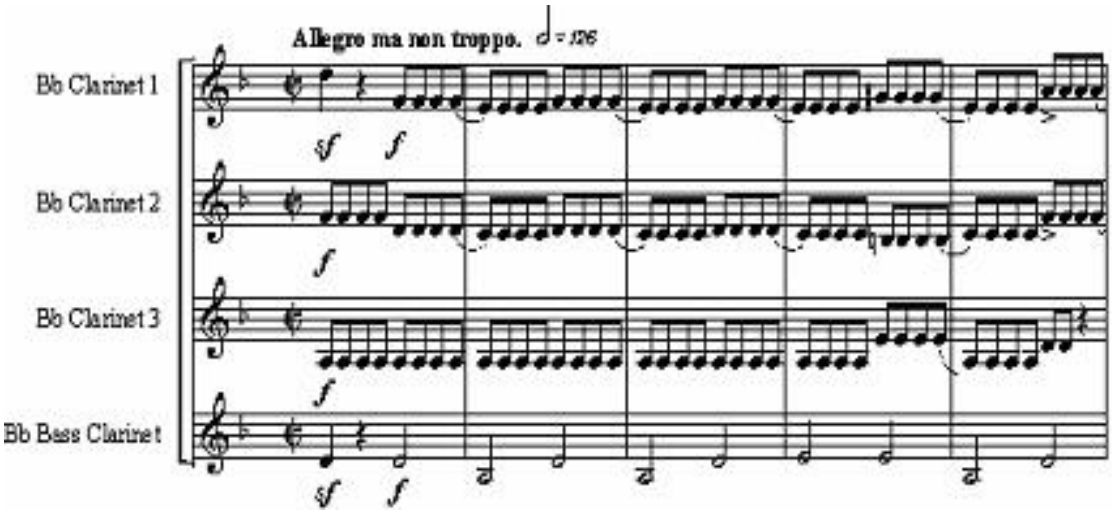
A few double and triple stops are found in this movement, generally at the ends of phrases. For example, the second downbeat of m. 2 contains a double stop in the first violin part. This double stop does not cause any particular problems because all of the chord members are already present in the remaining three voices. Therefore, I decided to

keep the top note of the double stop (the root) for the first clarinet part. A few other similar double stops occur infrequently throughout the movement. However, the measure preceding the final bar of the movement contains triple stops in the upper three voices and a quadruple stop in the cello part. In this case, I have the root in the first and bass clarinets, then the third of the chord in the third clarinet, and the fifth of the chord in the second clarinet part. Spacing the chord in this manner has alleviated any potential voice crossing problems while preserving the full triad.

4. Fourth Movement

Technical difficulty is once again an important issue taken into consideration in the last movement's transcription from strings to clarinets. At the beginning of the movement, the violins and viola all have tremolos on half notes with very few rests until m. 21. For the first three clarinet parts, this translates to measures of constant eighth notes. This creates difficulty for the players due to the constant repetitious tonguing, and slurring is not an option when only one pitch is involved. To help matters, slurs have been added at the end of each measure, connecting to the first note of the following one in order to give the players a break from continuous tonguing. The first five measures are shown in Example 11.

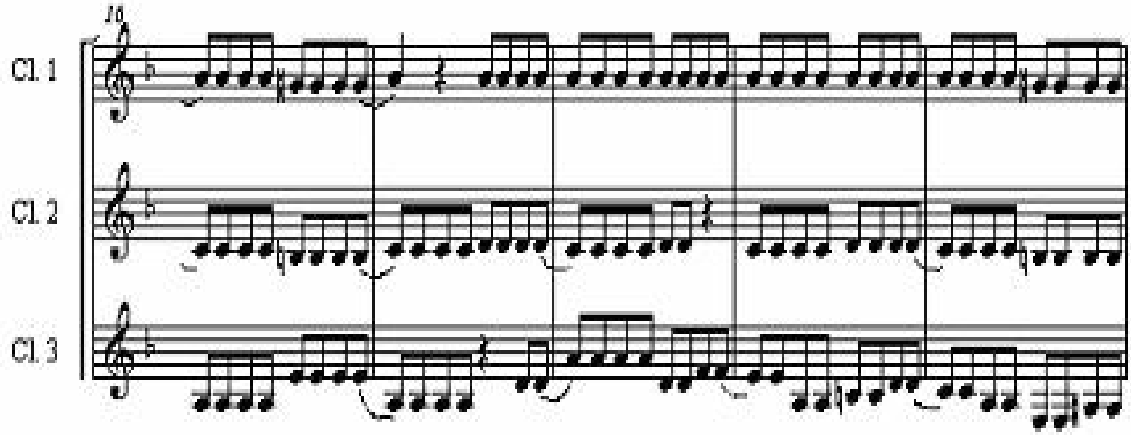
Example 11. Transcription of Schumann's Piano Quintet in Eb Major, Op. 44, mvt. 4, mm. 1-5, clarinet quartet.



I have changed the first three clarinets' articulations to two-note slurs that articulate the downbeats without having to single-tongue every note. This kind of articulation also generates a sense of forward momentum. Due to the technical difficulty enhanced by the quick tempo, I added two-note slurs again over the constant eighth notes in mm. 250-268. At the unison and octave section in mm. 41-3, slurs have also been added to exaggerate the dramatic change in style from the opening section. Beginning with the third clarinet in m. 51, slurs now exist over this descending line, which permeates the entire quartet through m. 73. Slurs here aid in bringing contrast and relief from the movement's opening, accented section. At the fugal section, starting in m. 322, slurs add interest and variety and to help propel the line forward.

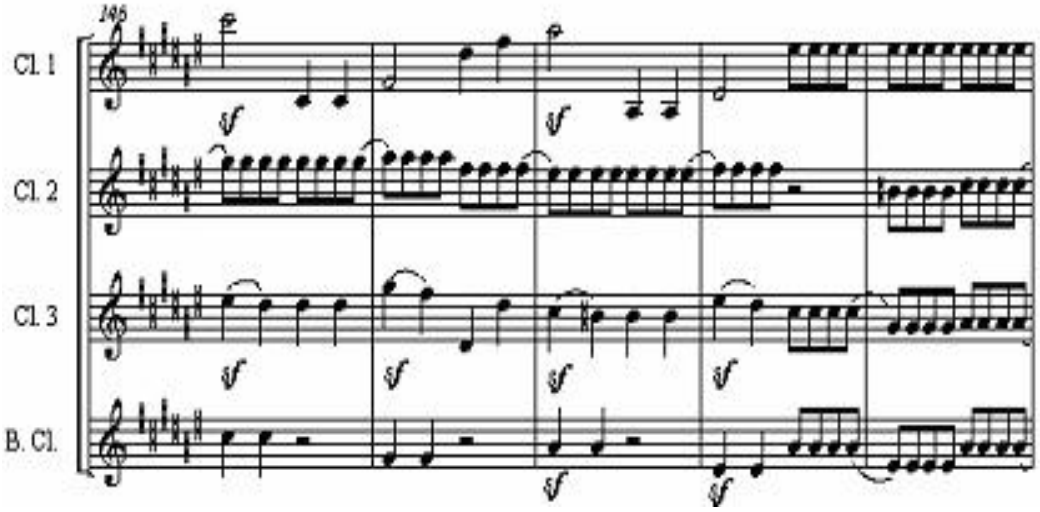
Once again, several measures throughout the fourth movement do not include breathing sections for the clarinetists. At the beginning of the movement, the second and third clarinets have no rests at all until m. 29. Thus, alterations have been made to provide rests not found in the string parts. First, in m. 9, the four eighth notes originally in the second clarinet part have been changed to two quarter notes and two quarter rests. The eighth notes are now in the third clarinet part. I also added a half rest in m. 13 for the second clarinet, allowing an opportunity to breathe, because the first clarinet has the same music here. This way, the part will still be heard, only no longer by two players. And since this part is only background rhythmic material, this alteration does not present any problems. I have done the same thing at every opportunity in this section where notes in either the second or third clarinet part are doubled in unison with another part, as in mm. 17 and 18. Again, the overall effect remains unaltered. Example 12 shows how rests have been added in the three upper parts between mm. 17 and 18.

Example 12. Transcription of Schumann's Piano Quintet in Eb Major, Op. 44, mvt. 4, mm. 16-20, first three clarinet parts.



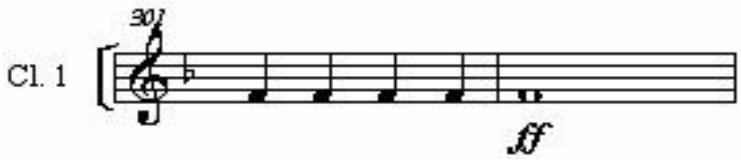
In m. 28, I once again switched parts between the second clarinet and the bass clarinet so that the second clarinet may breathe here. All of the other parts here have rests or options to breathe between mm. 25-37. Just as in the opening section, the second clarinet part once again has no place to breathe between mm. 144-56. A half rest has been added in m. 149 for the second clarinet, while the eighth notes from the second clarinet part have been transferred to the bass clarinet. This is indicated in Example 13.

Example 13. Transcription of Schumann's Piano Quintet in Eb Major, Op. 44, mvt. 4, mm. 146-50, clarinet quartet.

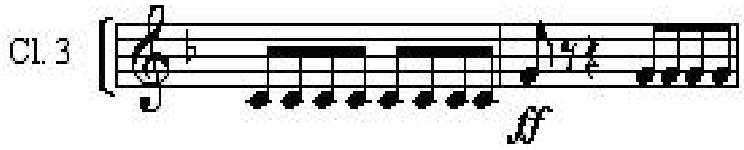


Since the second violin rests from mm. 259-263 and the viola has no rests from mm. 258-276, I transferred the third clarinet's part in mm. 262-263 to the second clarinet. Also, in m. 302, an eighth rest followed by a quarter rest has been added in the third clarinet part, since this pitch (F4) is in unison with the first clarinet. These rests will allow the third clarinetist to breathe while the pitch is maintained in the first clarinet part. Both the first clarinet and third clarinet parts in mm. 301-2 are depicted in Examples 14 and 15.

Example 14. Transcription of Schumann's Piano Quintet in Eb Major, Op. 44, mvt. 4, mm. 301-2, first clarinet.



Example 15. Transcription of Schumann's Piano Quintet in Eb Major, Op. 44, mvt. 4, mm. 301-2, third clarinet.



Double and triple stops once again abound the entire movement. From the beginning, double stops occur in both the first and second string parts. Since the two lower voices are monophonic, I have left these parts intact. Therefore, my decision regarding which notes of the double stops to keep in each measure has been based mainly on which members of the chords the lower voices have. For instance, in m. 1, strings play a c minor triad. The cello has the root, while the viola has the fifth of the chord. To avoid doubling the fifth, I have the first clarinet playing the third of the chord and the second clarinet playing the root. Every measure containing double stops has been evaluated and analyzed in this manner. The decision concerning triple stops has been a little more tedious, but the procedure has remained the same. For example, in mm. 288-9, triple stops occur in the first two parts while the two lower parts have the melodic content. I chose to keep the top descending fragment in the first violin and the top descending fragment in the second violin to have at least the root and the third in each chord.

The last movement also contains a few problems in terms of range. Directly before the fugal section, in mm. 292-4 and 316-20, the first violin part again stretches the range too high for the first clarinet to handle comfortably. This should not present any problems, however, if transcribed down an octave since the piano part fills out the entire chord. Also the sonority sounds much more pleasing to the ear with the parts less than an octave apart. In m. 42, the D3 and D#3 are too low (as in prior movements) for the third clarinet. By moving these pitches up one octave, the third clarinet part will be in unison with the first two parts. More register issues occur in mm. 50-73, because the D#3 in the third clarinet part is too low. Since this part must be transposed up an octave, all the other parts are also directly affected. Therefore, octave changes occur in the second clarinet part in mm. 50-65, in the bass clarinet in mm. 55-57, and 59-71, and in the first clarinet part from mm. 55-65 and 73. The intended intervallic relationships among parts thus remain constant. The pitches in the cello in mm. 370-1 are higher than what is written for the viola and unnecessarily high for the bass clarinet. Therefore, I moved these two measures down one octave to avoid a bright tone quality. Once more, the D3 is too low for both the third clarinet and the bass clarinet in m. 421. As an arpeggiated figure, moving these pitches up one octave still keeps the same effect intact and is able to outline the piano's melodic descending quarter notes. Also, in m. 149, the pitch A found in the third clarinet part has been switched to C# because the A is already found in the bass clarinet part. Now this measure contains the desired full triad.

CHAPTER 4

CONCLUSION

This transcription of Robert Schumann's Piano Quintet in Eb Major, Op. 44 illustrates that piano quintets may successfully be transcribed for clarinet quartet and piano with few alterations. This project demonstrates the ease of transcribing from string quartet to clarinet quartet, because strings and clarinets share many characteristics, including their technical agility, dynamic control, wide octave ranges, and admirable expressive capabilities. Piano quintets transcribed for clarinet quartet and piano will retain musical value while, at the same time, offer new repertoire and something innovative for clarinetists.

Understanding the historical background of musical literature incorporating clarinet quartet accentuates the fact that much more can be explored with this instrumentation. Works transcribed for clarinet quartet and piano might offer viable solutions to expanding the clarinet quartet literature as well as propagate the clarinet quartet and piano genre itself. They may also illustrate the fact that piano quintets could have other instrumentations beside string quartet and piano. Quartets for clarinet and piano are capable of having two distinct, yet sensible purposes or guises: first, these works may serve as new performance literature; and second, as pedagogical tools for advanced students.

Robert Schumann's Piano Quintet in Eb Major, Op. 44 is a fine example of a work that is suitable for transcription from strings to clarinets for several reasons: the

contrapuntal nature of the string quartet parts translates very effortlessly to clarinet quartet writing; the key of Eb Major is a naturally comfortable one for Bb clarinets to play; the piece allows each member of the quartet to play important roles throughout the work, while also bringing the quartet together in a strong harmonic unit creating a wonderful blend of clarinet timbres; and the character and style of the work highlights many of the clarinet's assets: dark, sonorous tone quality (i.e. the opening of the second movement), ability to play beautiful melodic and lyrical lines (i.e. the second theme of the first movement), and technical facility (i.e. scale-like passages in the final movement).

Transcribing Robert Schumann's Piano Quintet in Eb Major, Op. 44 for clarinet quartet and piano has revealed three main consistent problems to be dealt with. The range for the string quartet parts occasionally exceeds slightly both the upper and lower ranges for the Bb clarinets, while idiomatic techniques for string instruments (i.e. tremolos and double stops) are not easily transferable to wind instruments, particularly the clarinet. Finally, fatigue is important to take into consideration because clarinet players must stop playing in order to breathe (or circular breathe), unlike violinists, violists, or cellists. It must be noted, however, that the few problems contended with in the process of this transcription were easily dealt with in such a way that the original structure of the work has not been altered.

CHAPTER 5

PIANO QUINTET IN Eb MAJOR, OP. 44

BY ROBERT SCHUMANN

TRANSCRIBED FOR

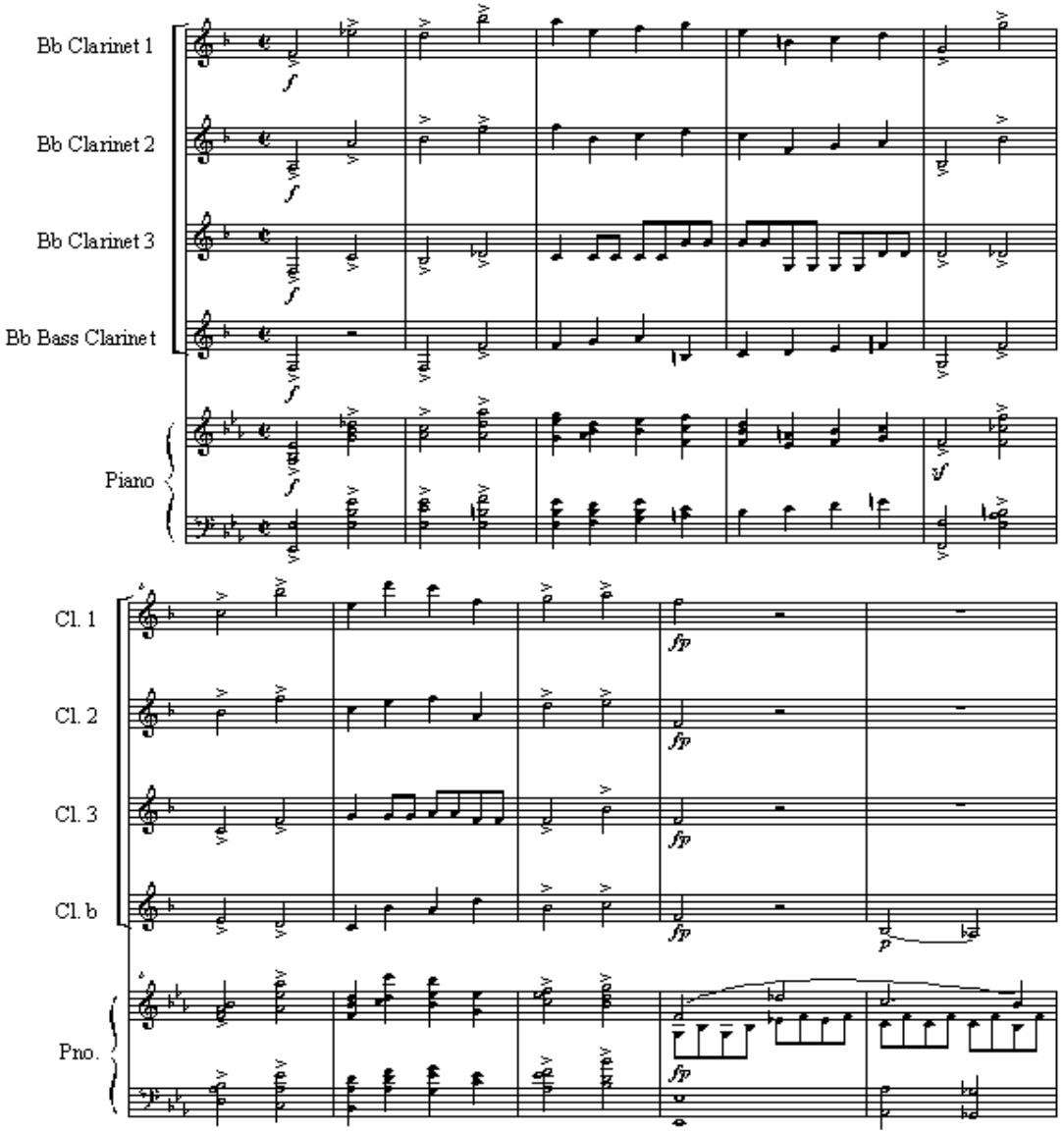
CLARINET QUARTET AND PIANO

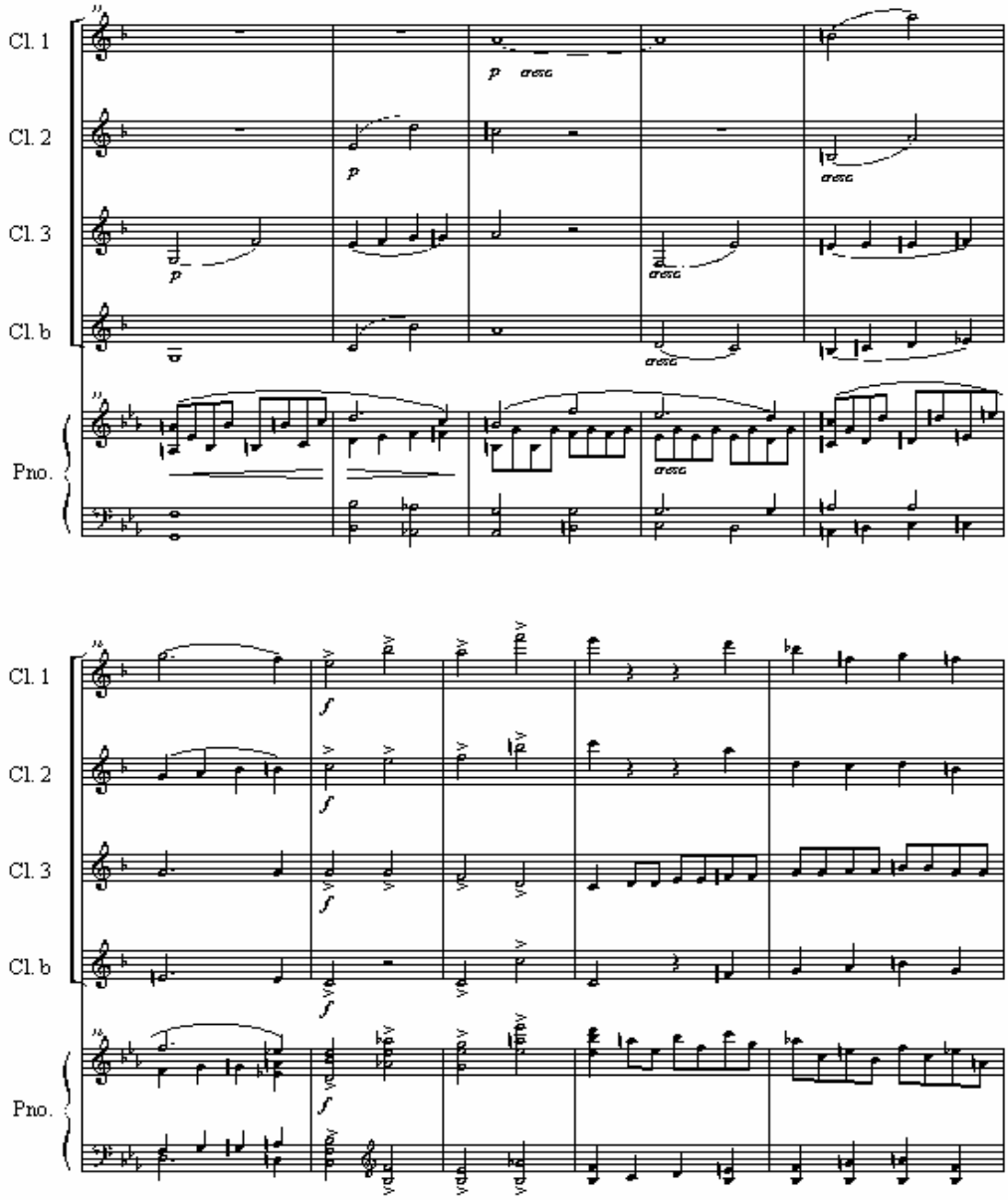
Quintet Op. 44

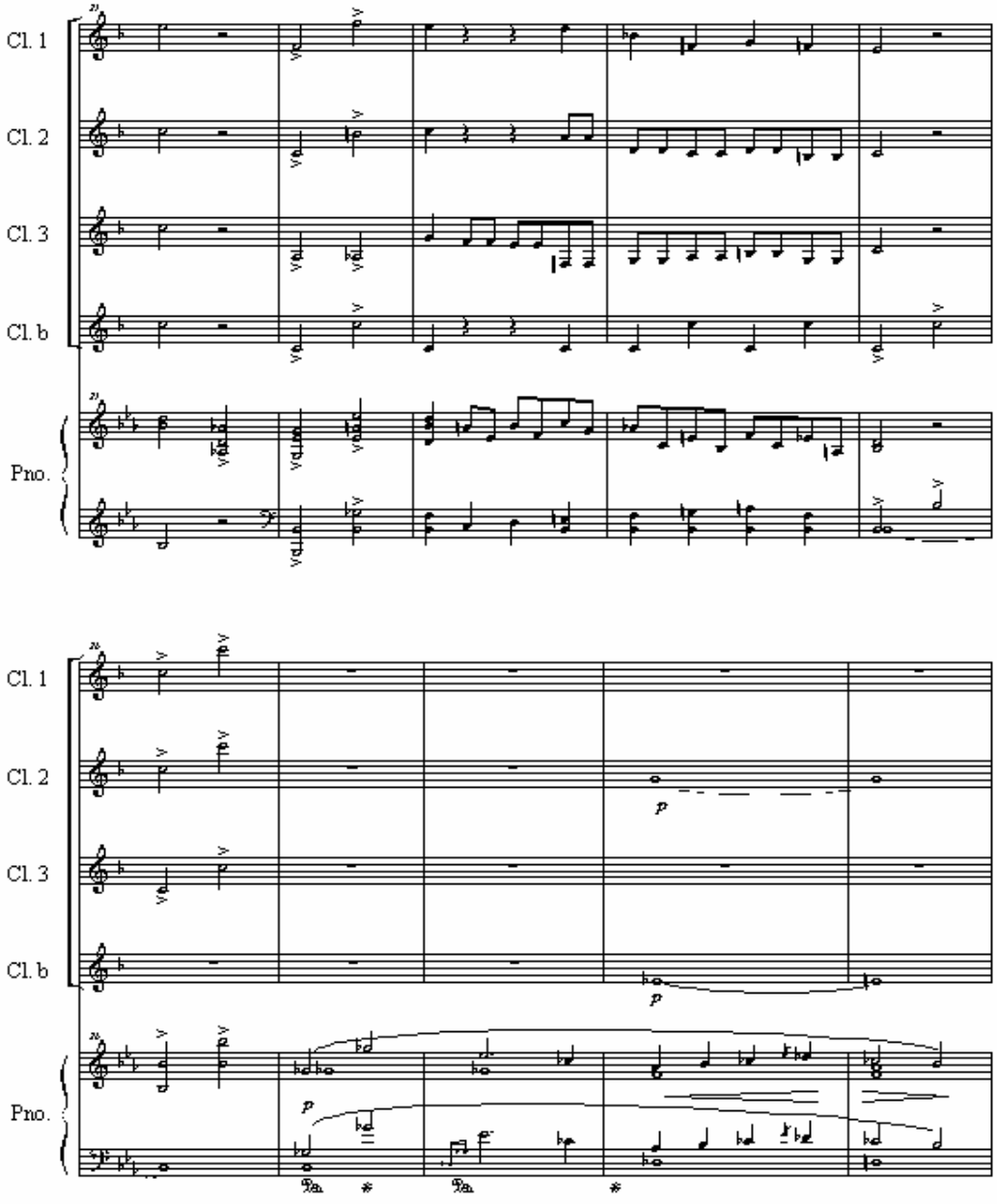
In E flat Major

Robert Schumann

Transcribed by Erica Manzo




Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
p
cresc.
f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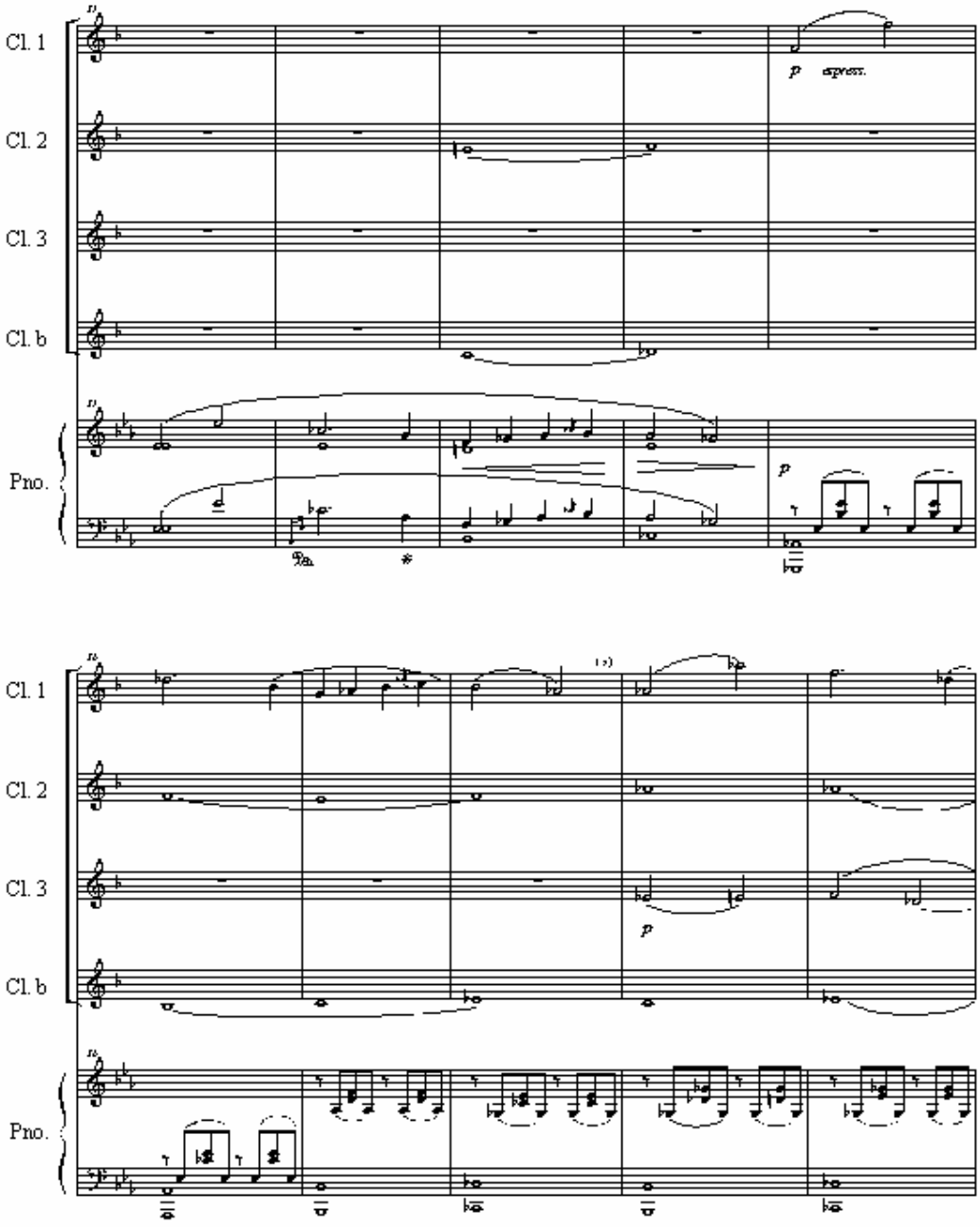
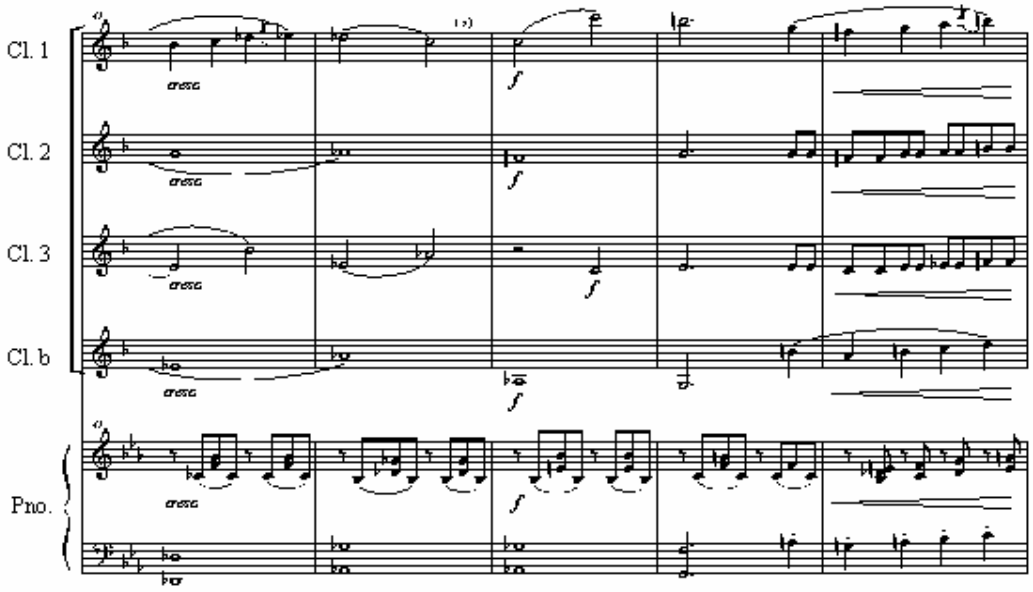
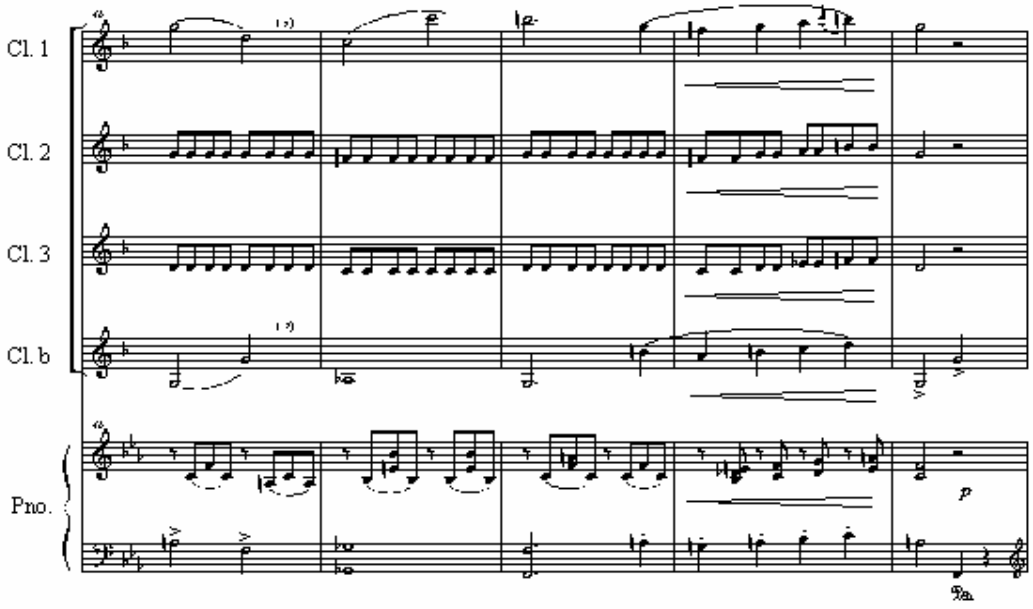
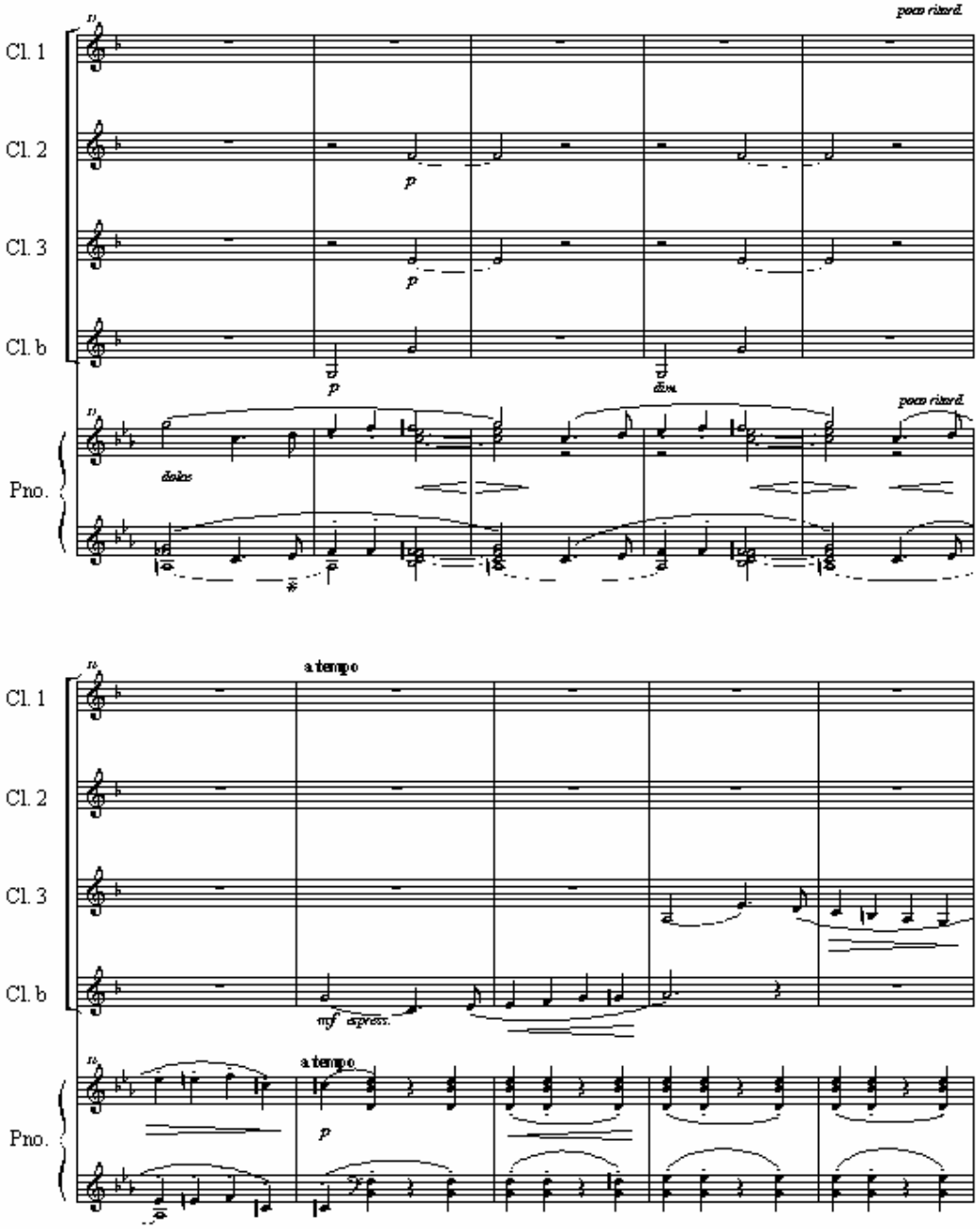
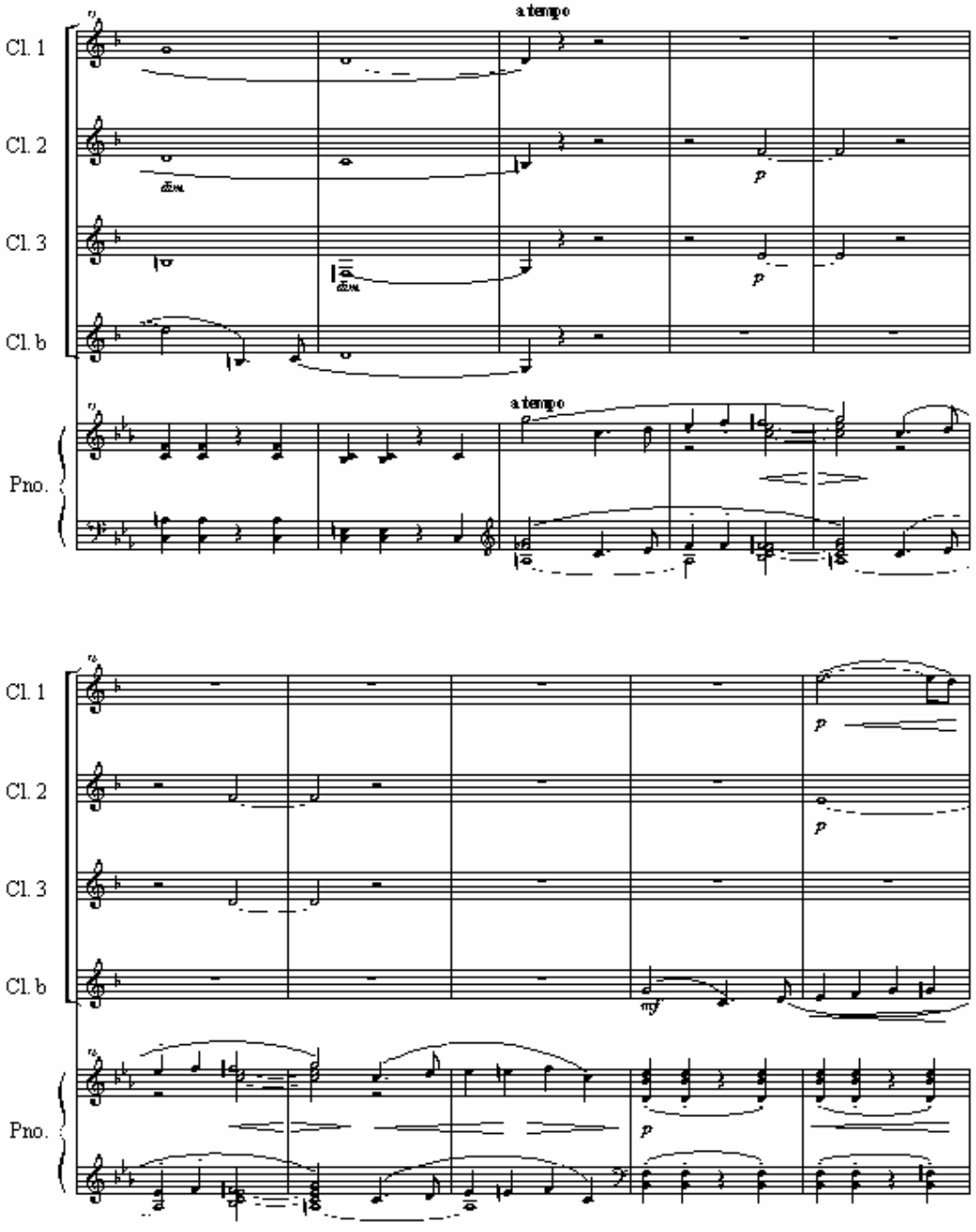
Cl. 3
Cl. b
Pno.
Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
p
p
p

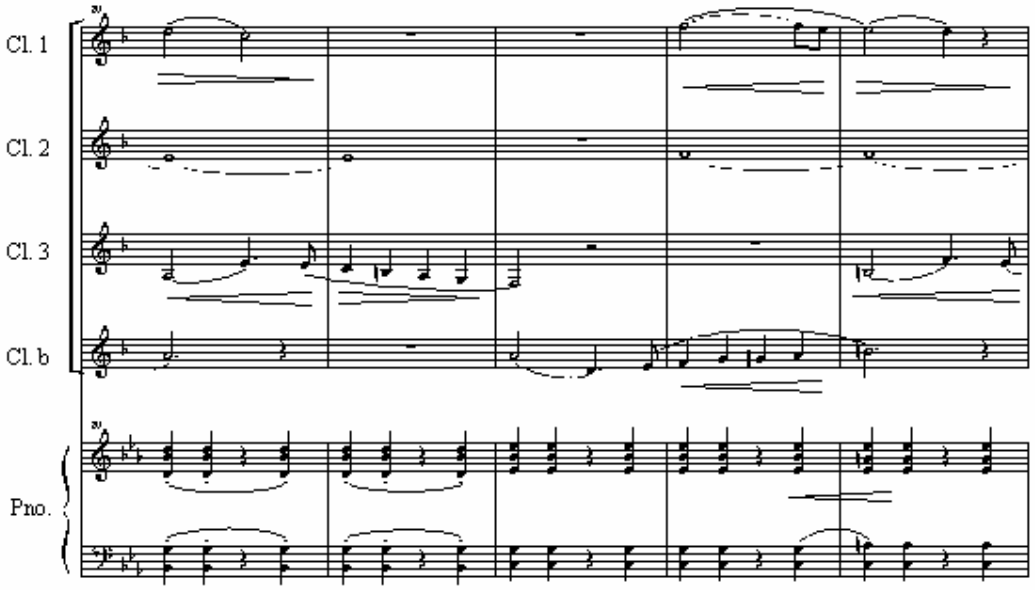

Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
p
espress.
p
Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
p

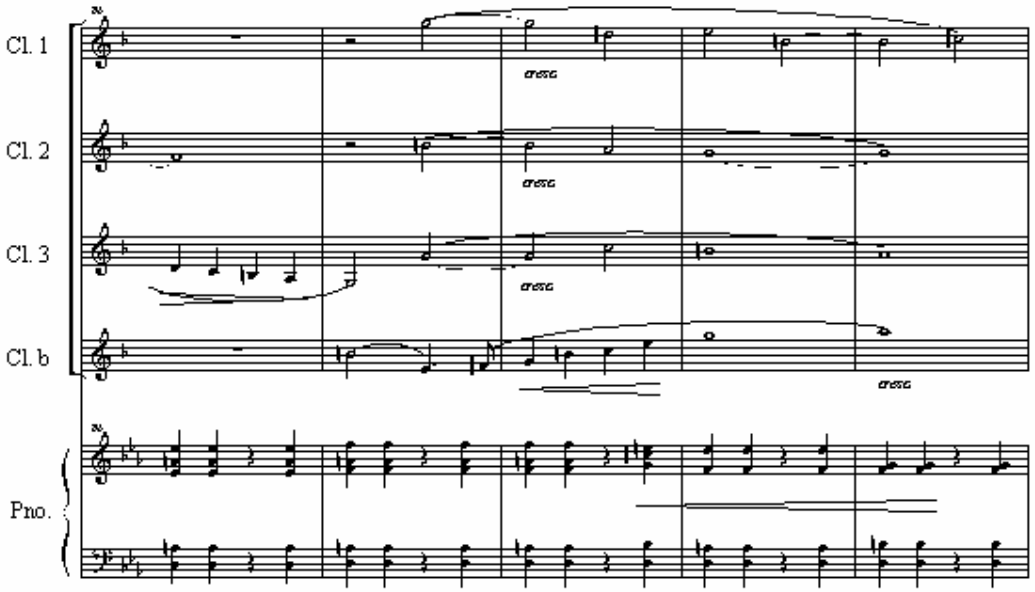

Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
cresc.
f

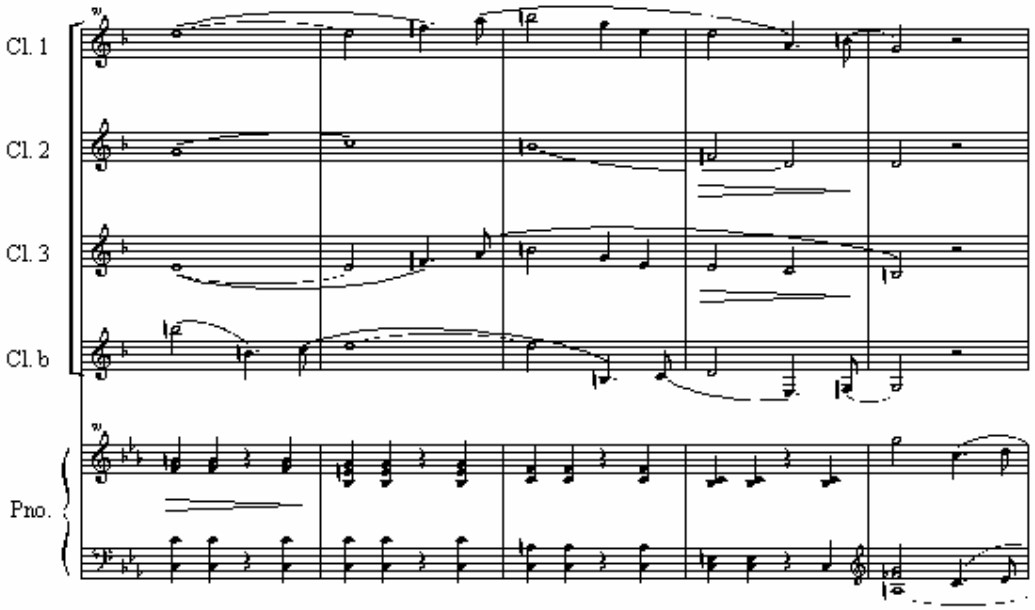

Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
p

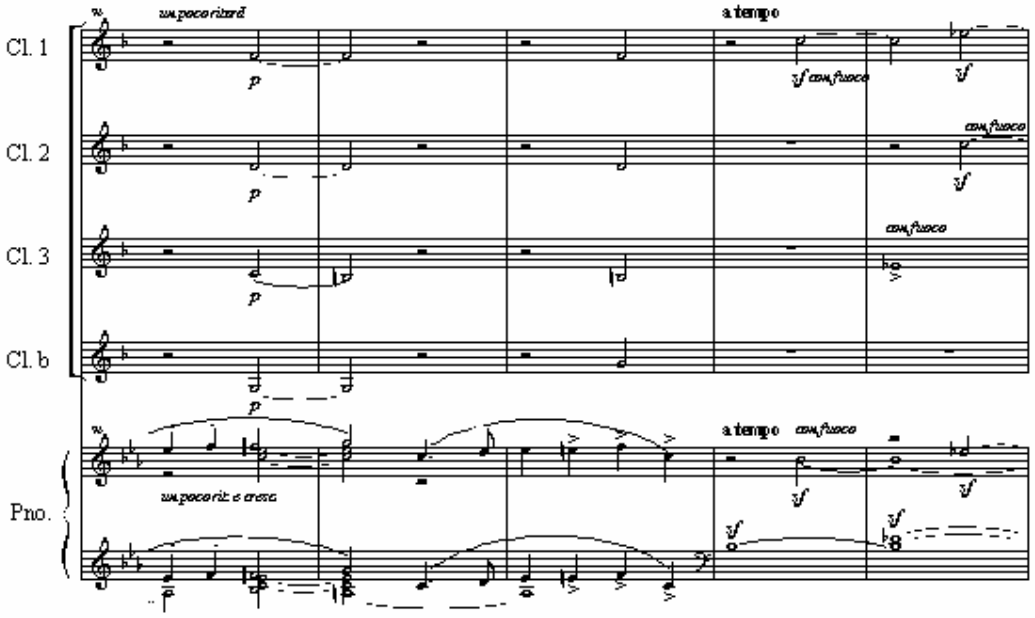

poco ritard.
Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
p
dim.
dolce
poco ritard.
a tempo
mf espress.
a tempo
p

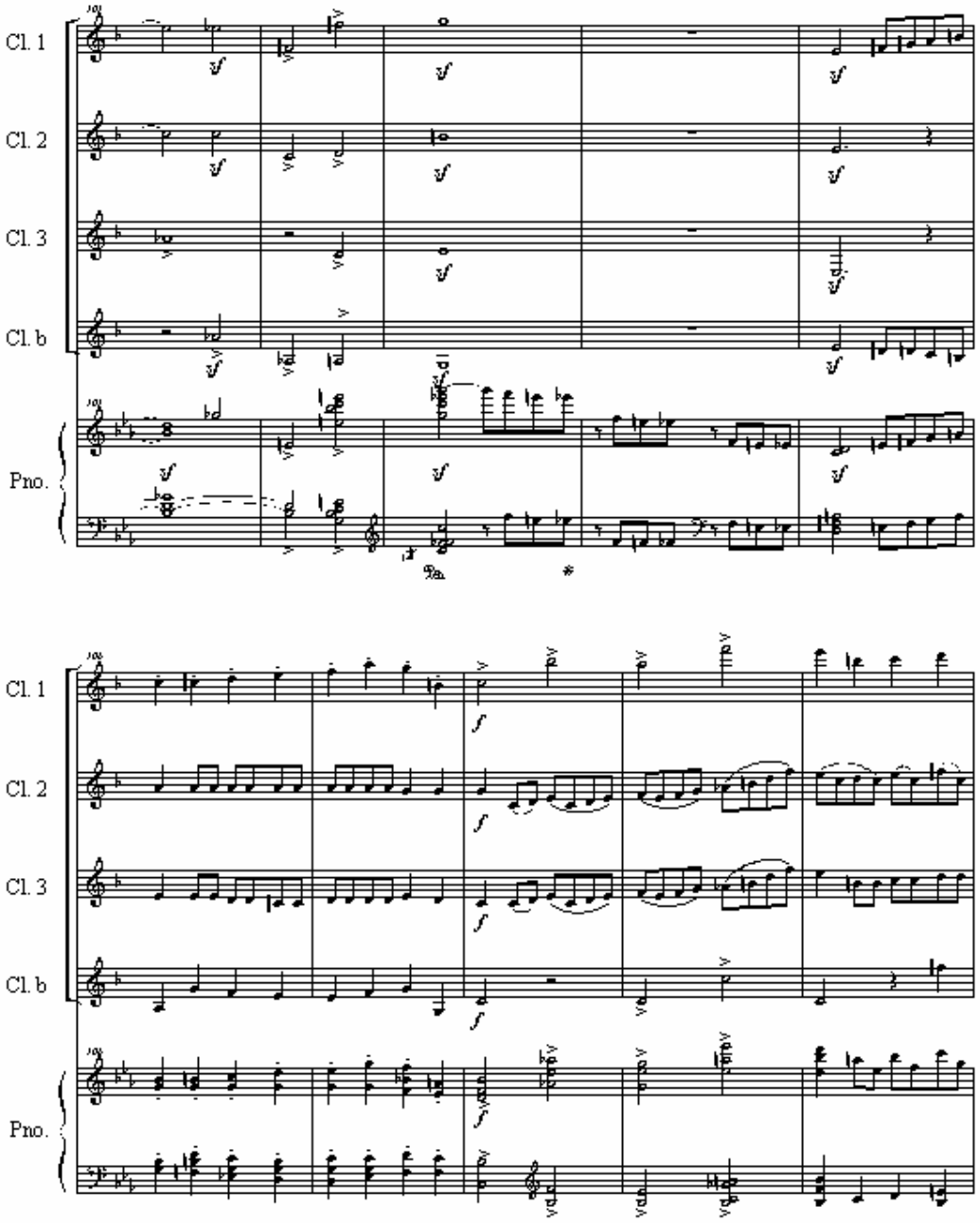

a tempo
Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
a tempo
p
p
p
Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
p
p
mf
p

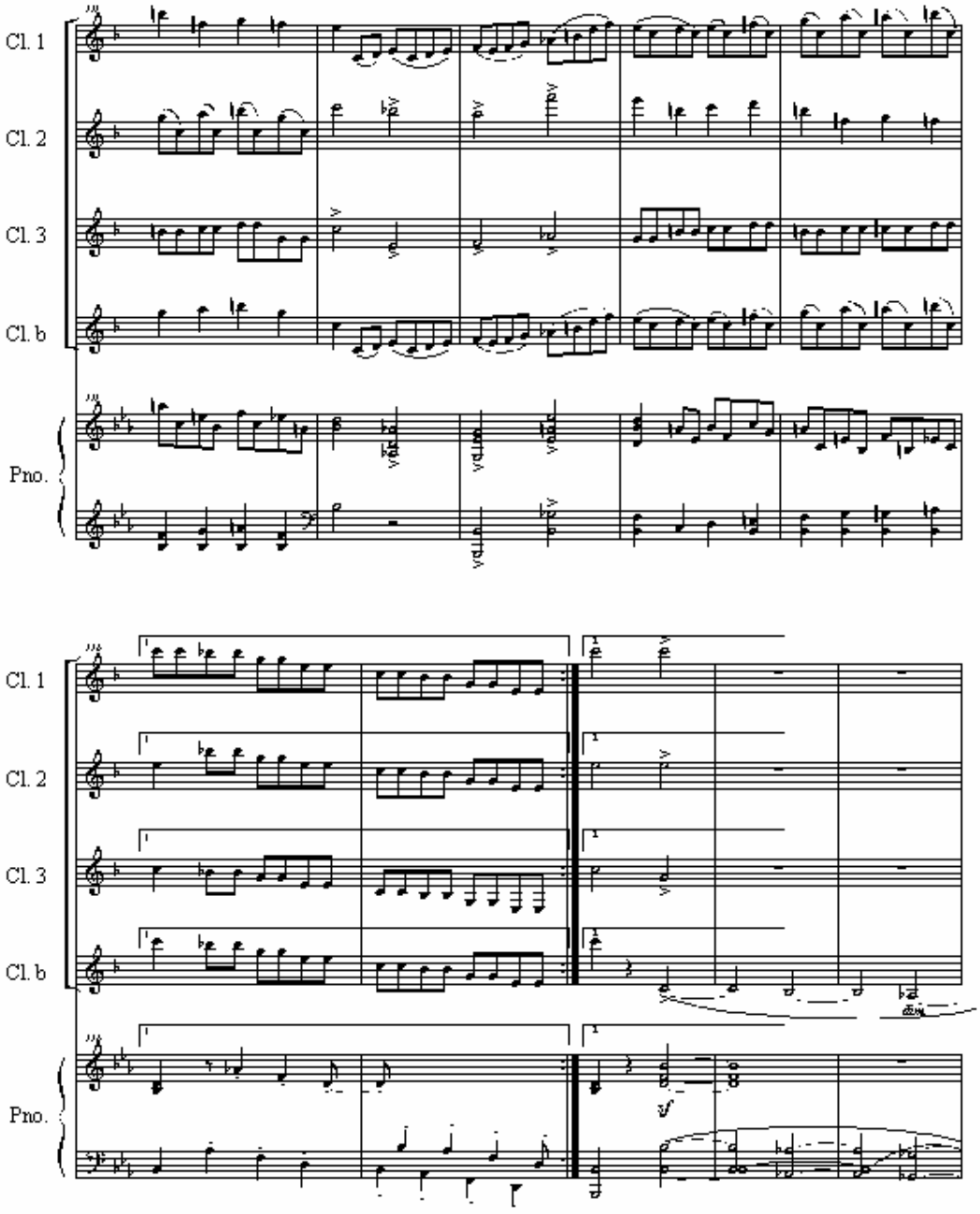

Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.

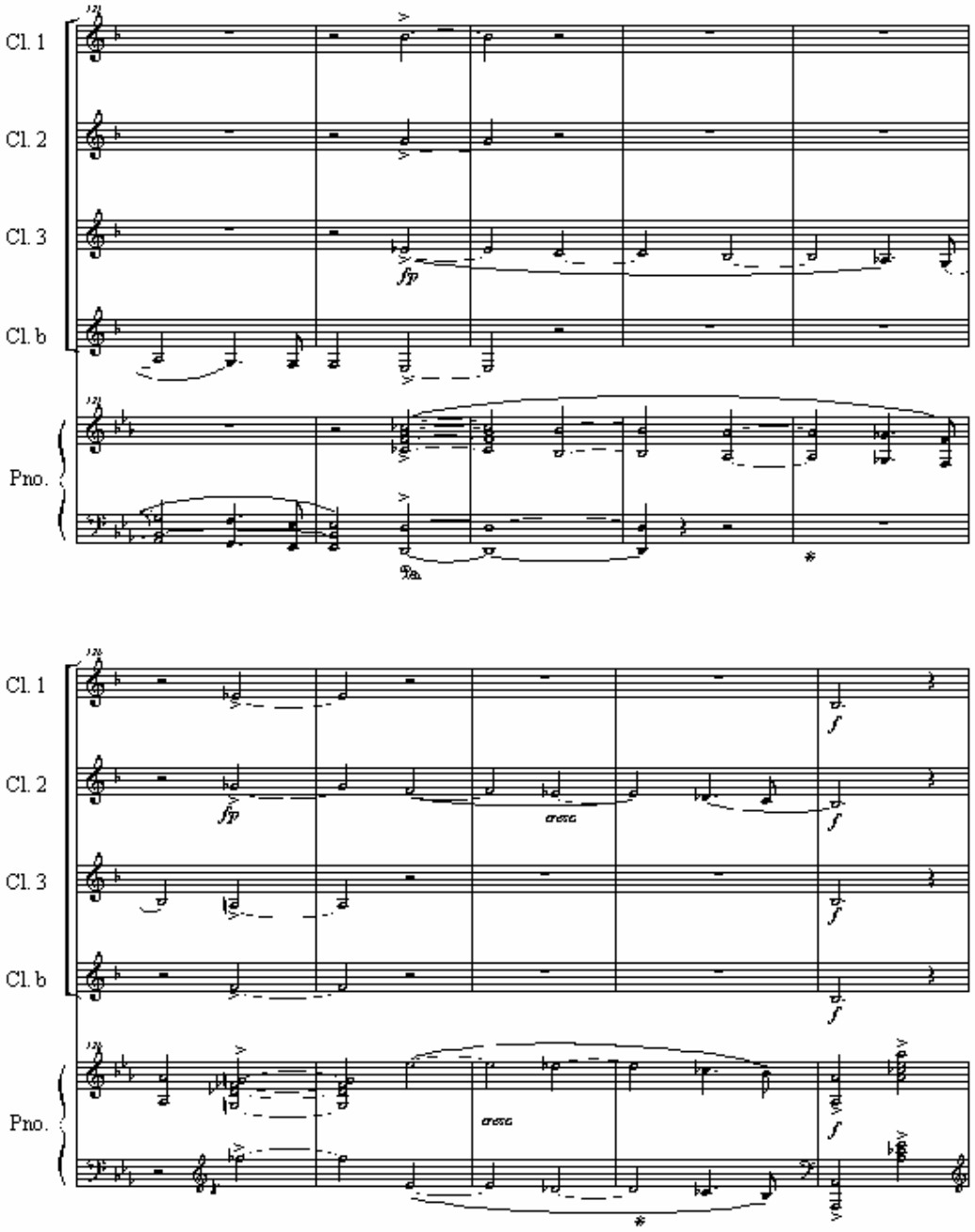

Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
cresc.
cresc.
cresc.
cresc.

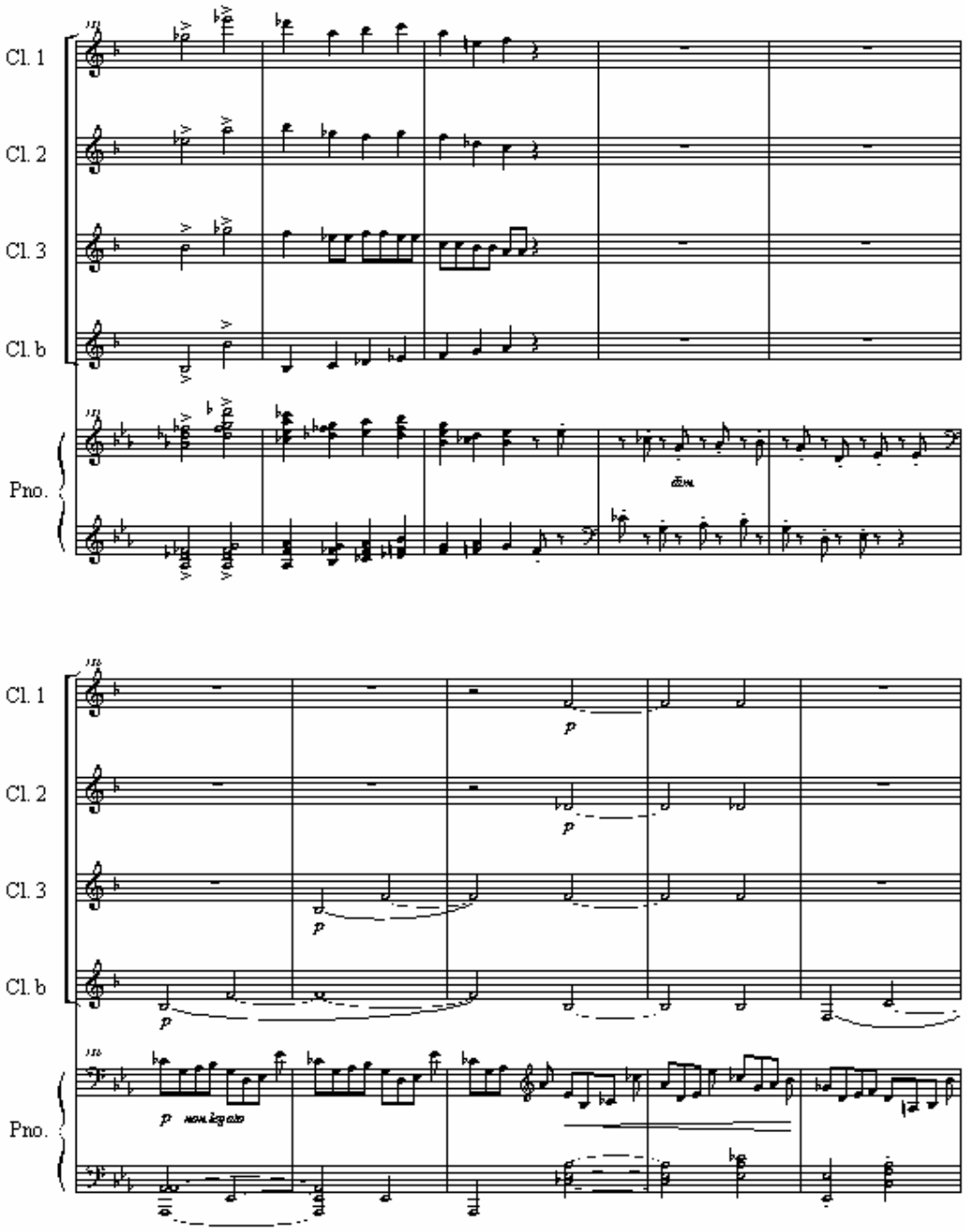

Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.

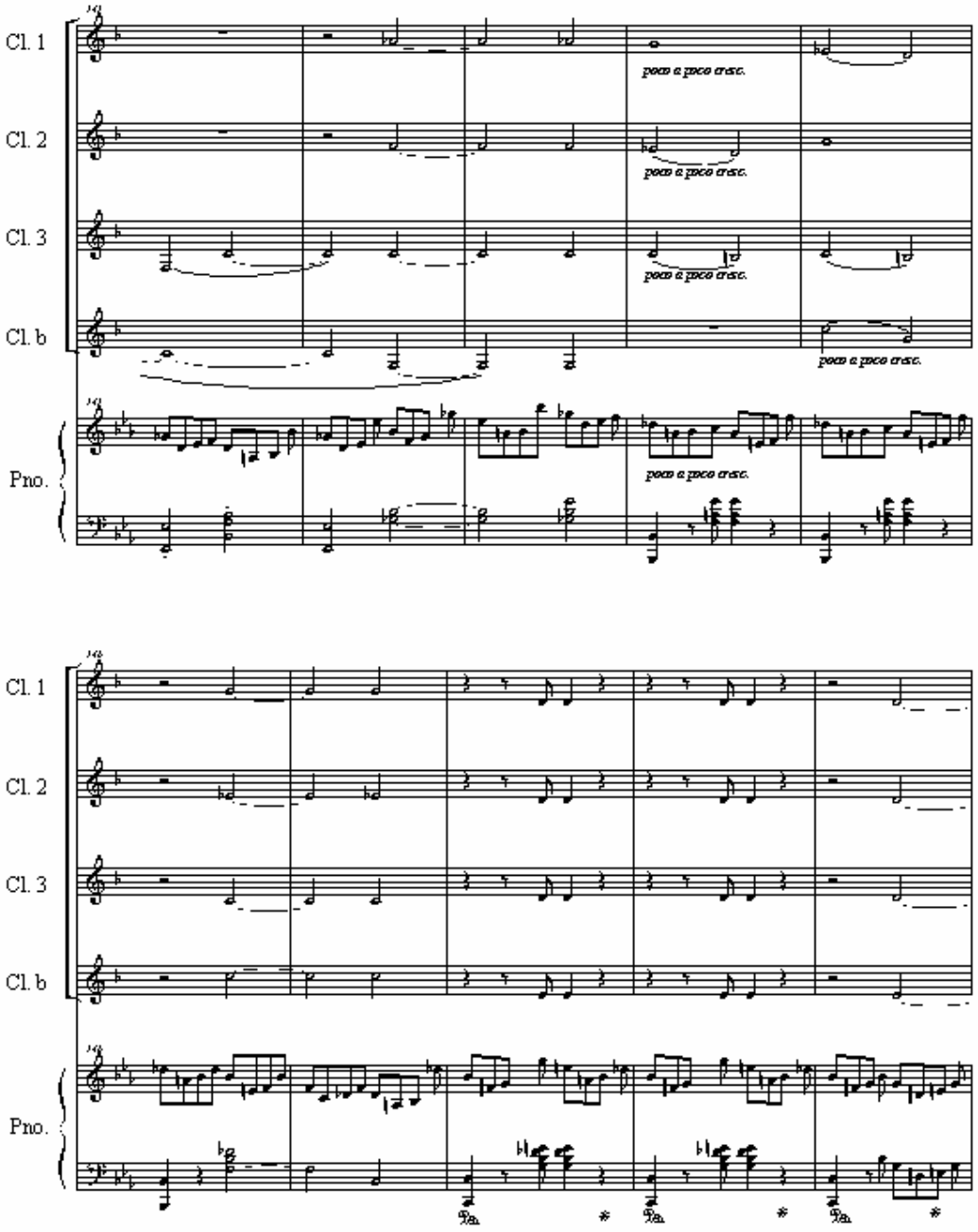

un poco ritard
p
a tempo
sf con fuoco
ff
Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
un poco rit. e cresc.
a tempo
con fuoco

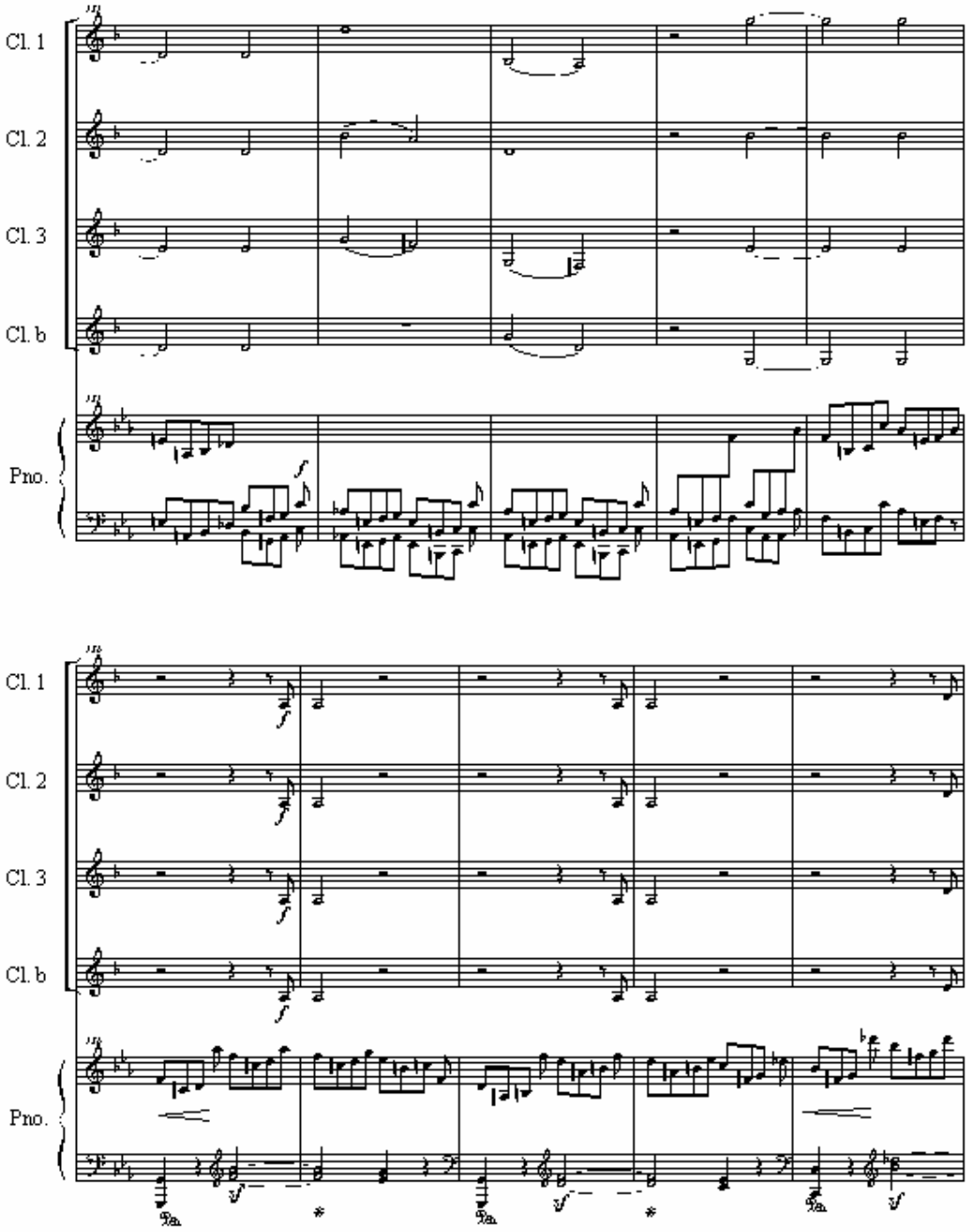

Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.

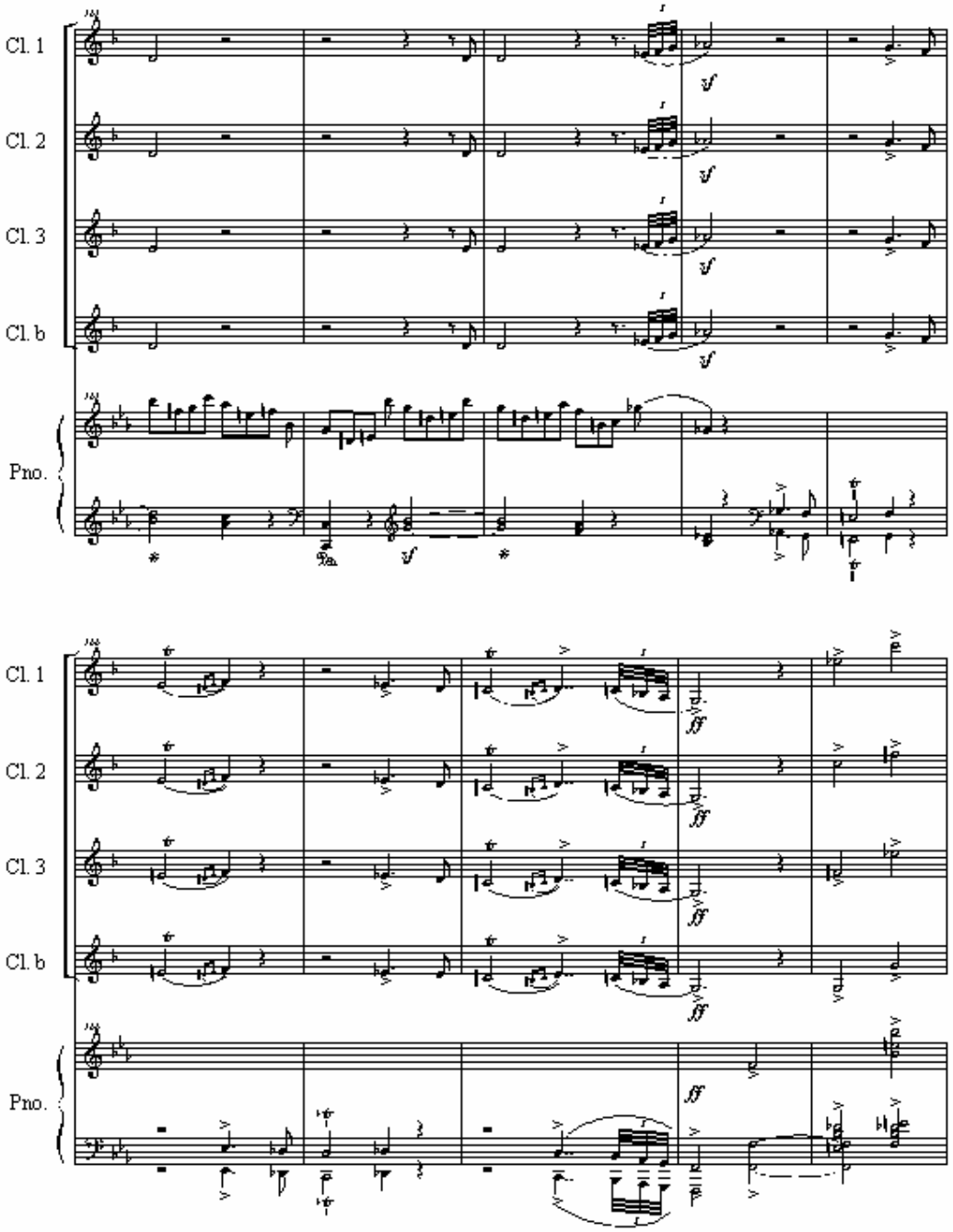

Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.


Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
fp
cresc.
f


Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
dim.
Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
p
p
p
p
p non legato


Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.


Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.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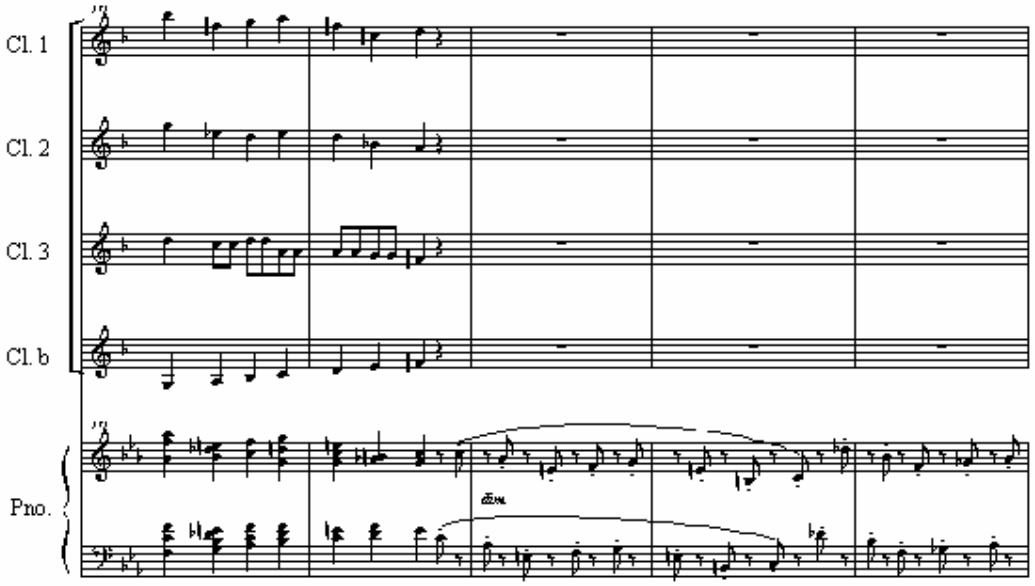
Cl. 2
Cl. 3
Cl. b
Pno.
Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.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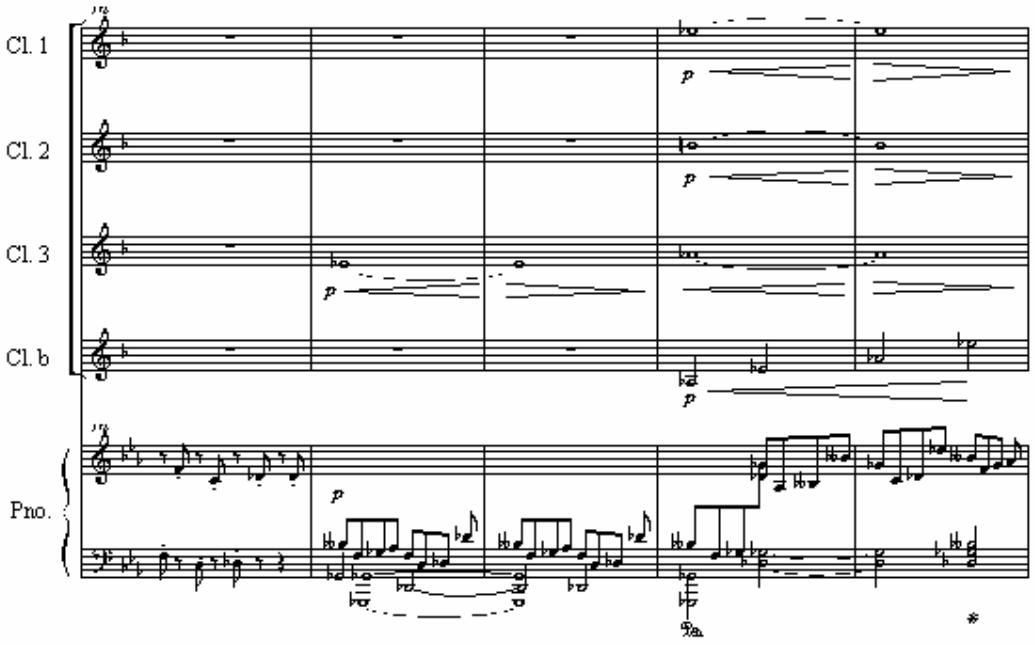
Cl. 2
Cl. 3
Cl. b
Pno.


Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
p
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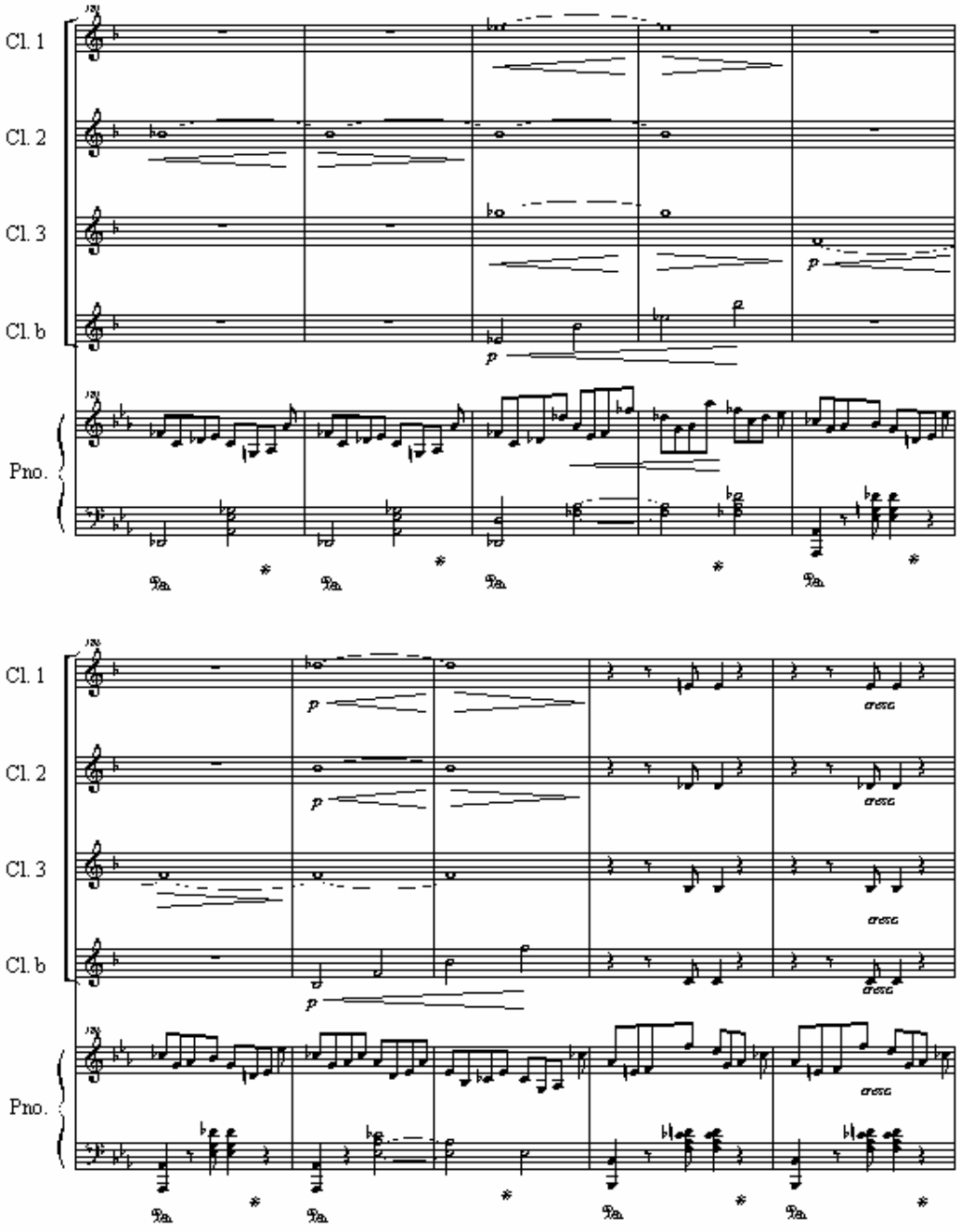
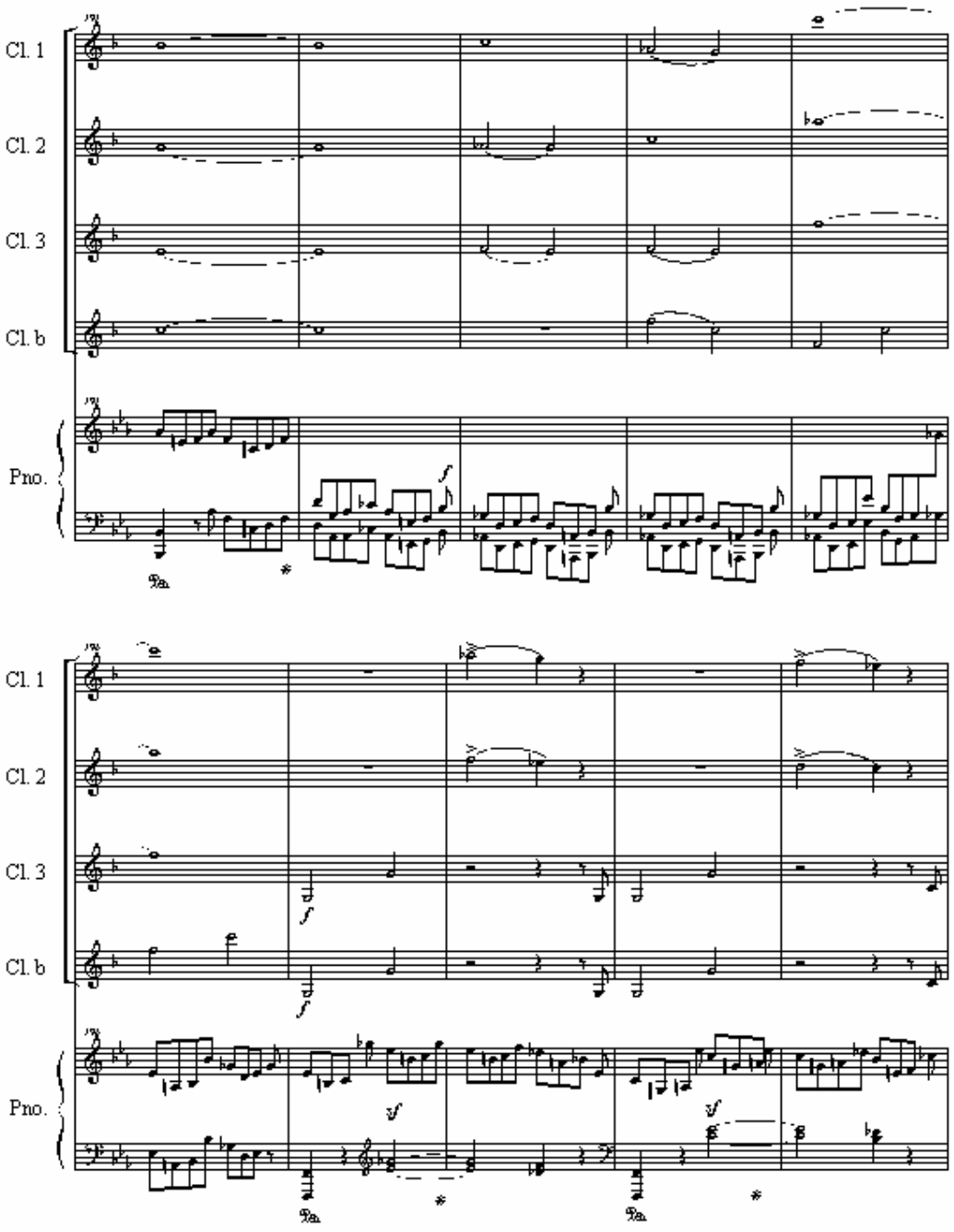
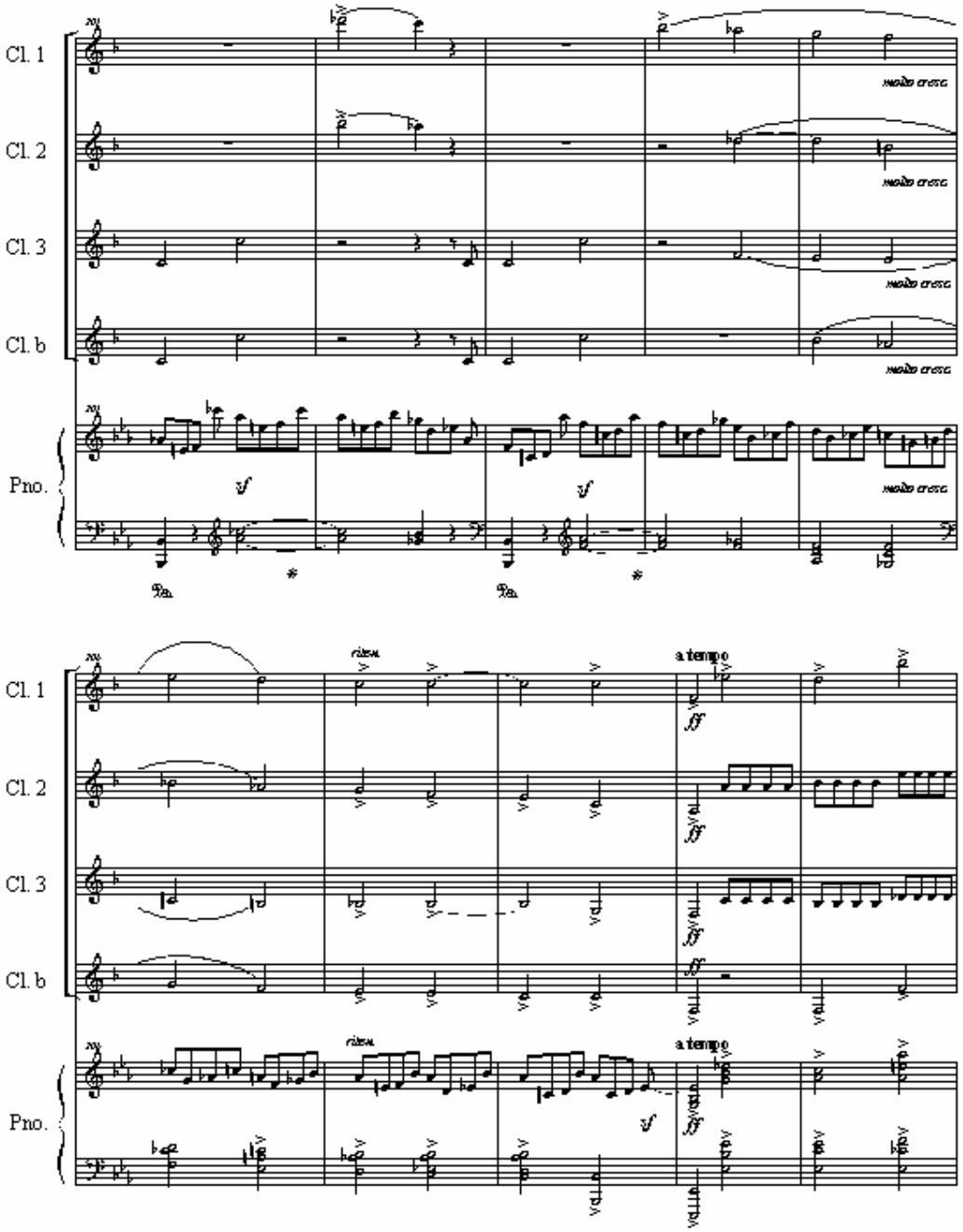
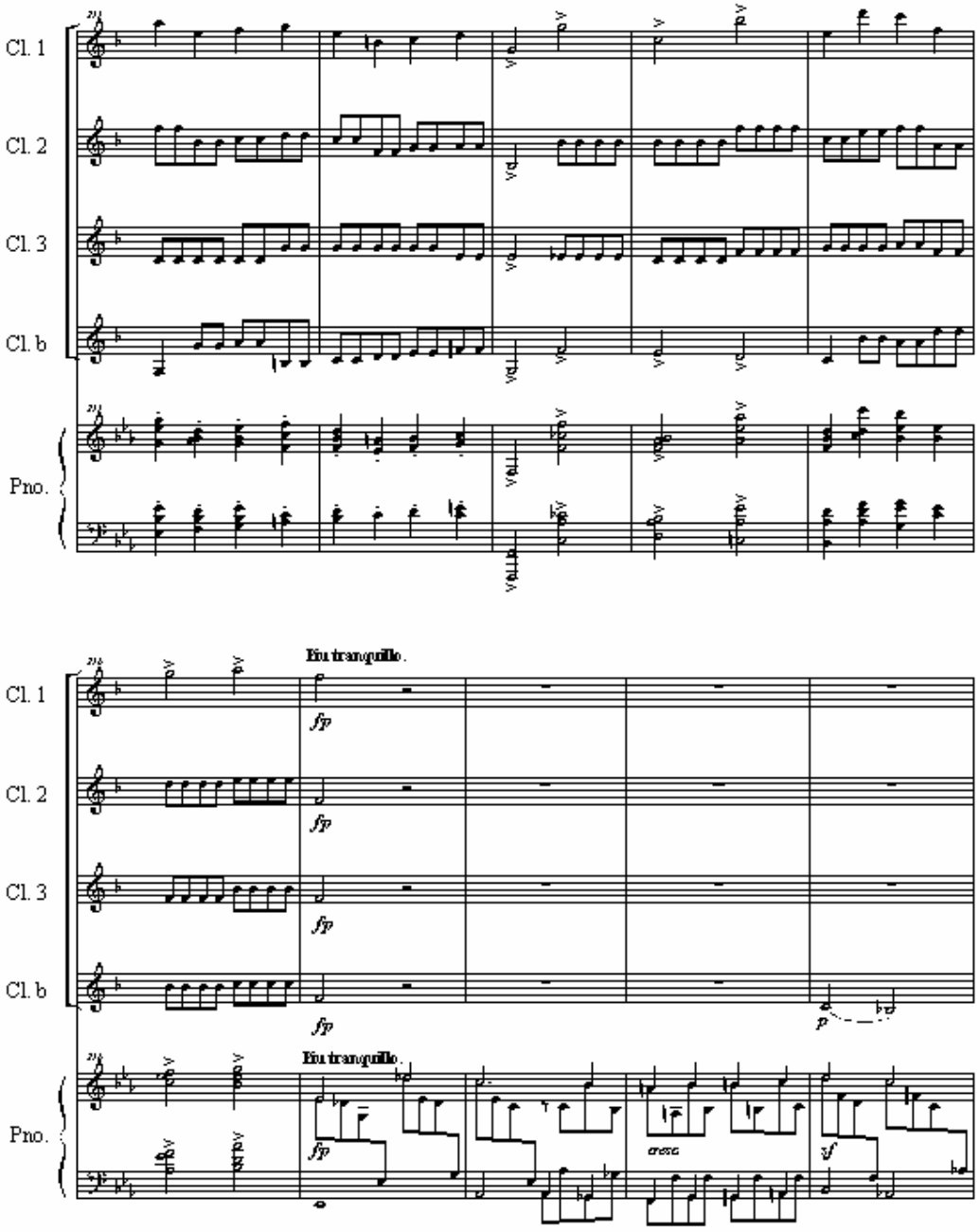
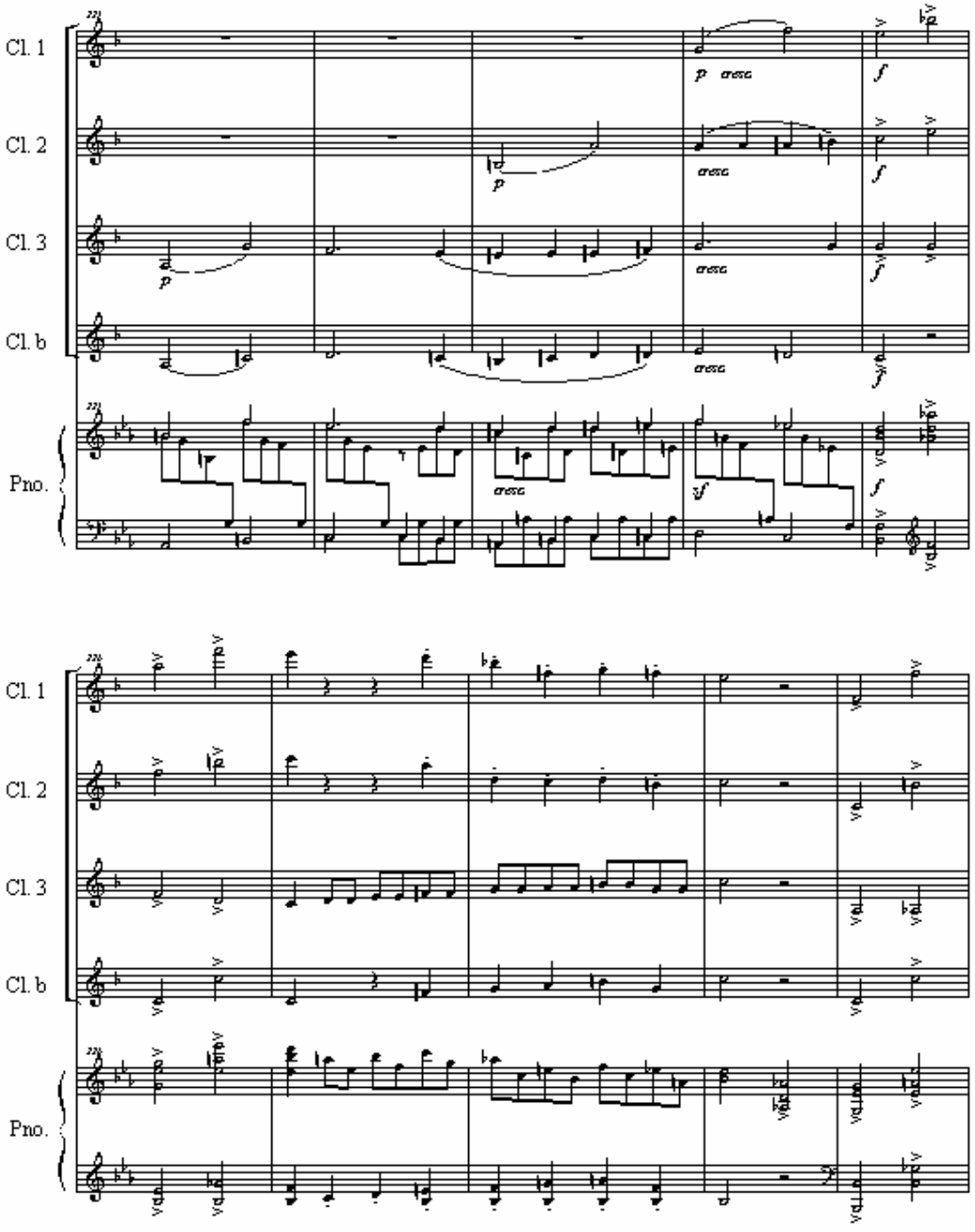
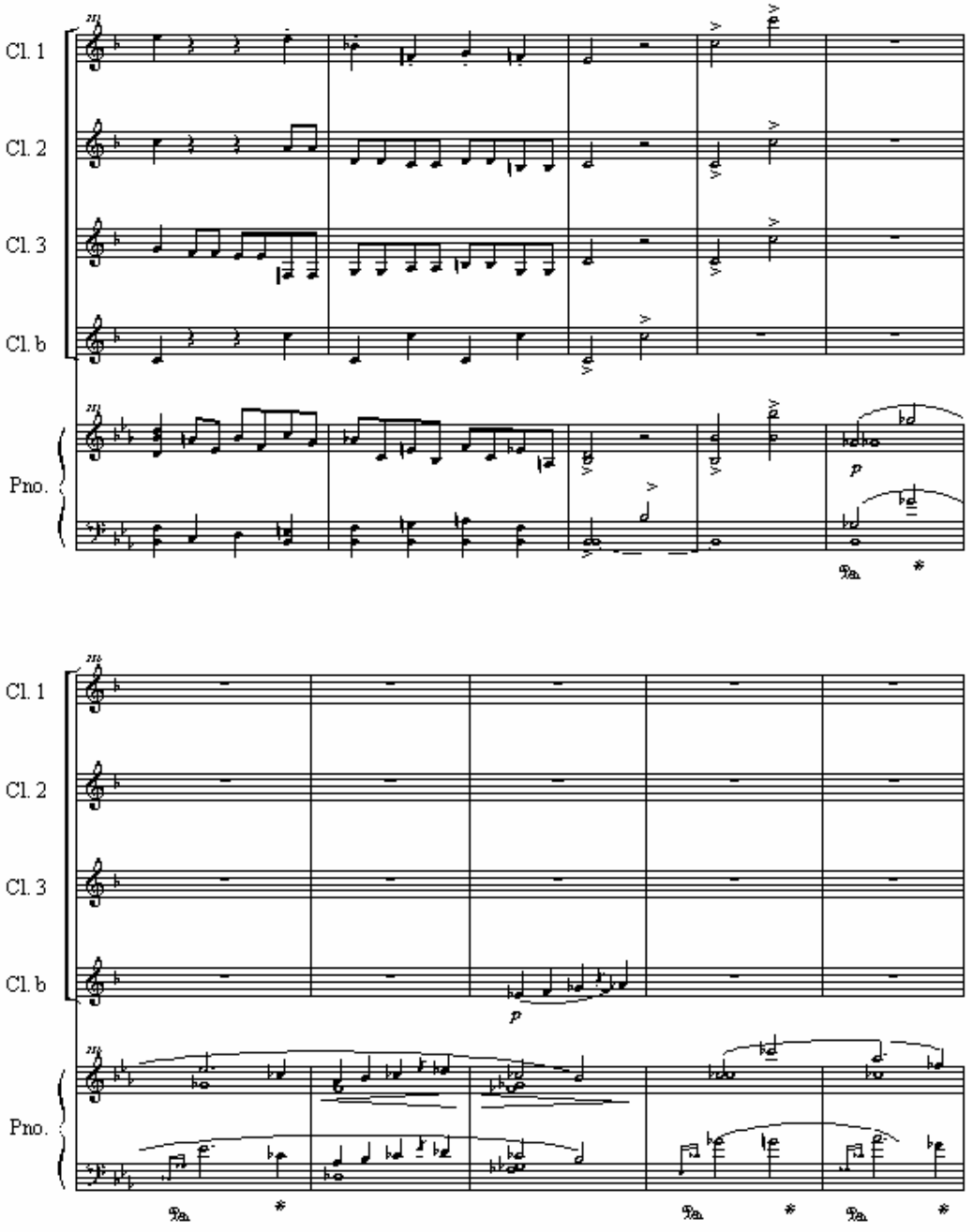

Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
p
cresc.

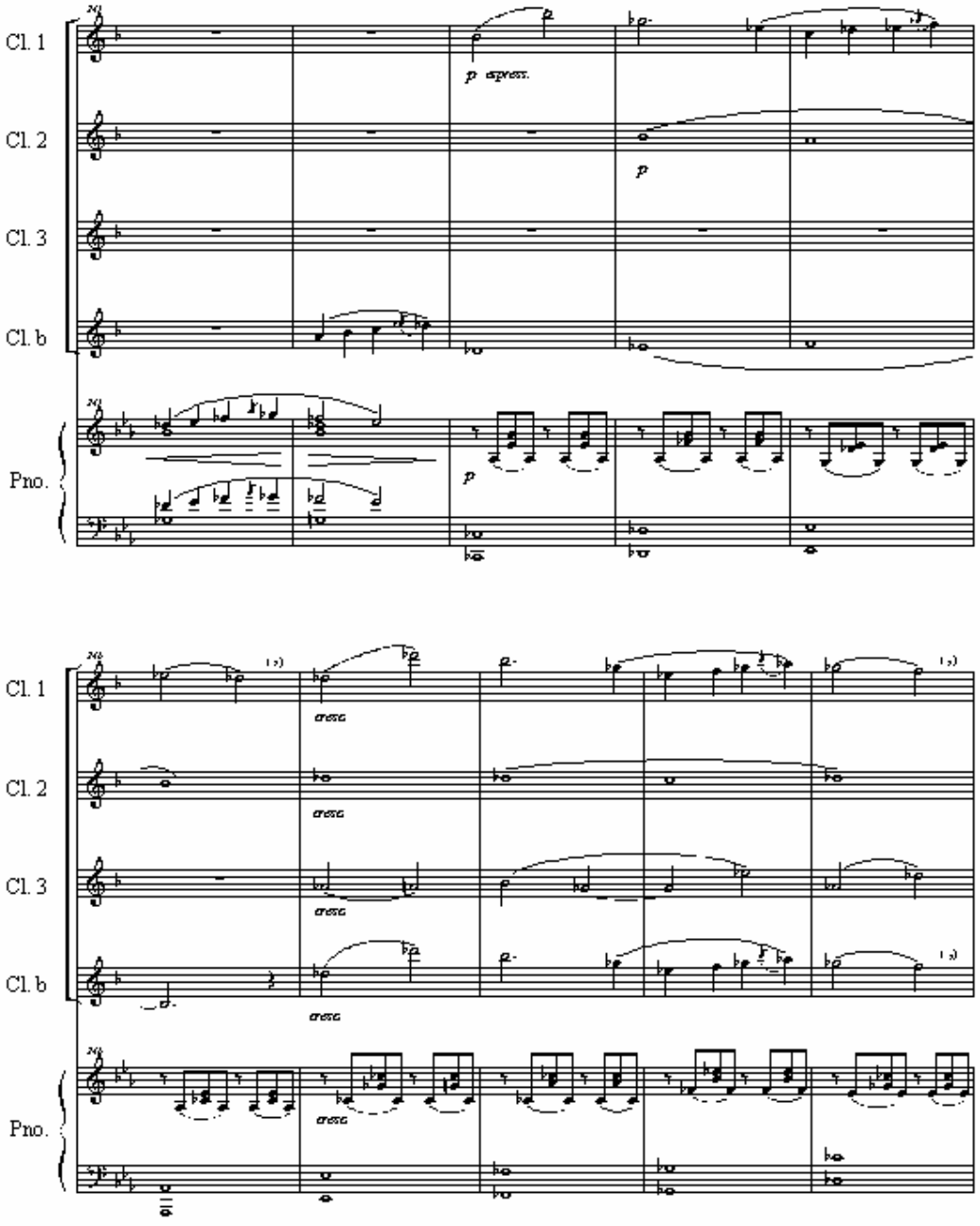

Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.

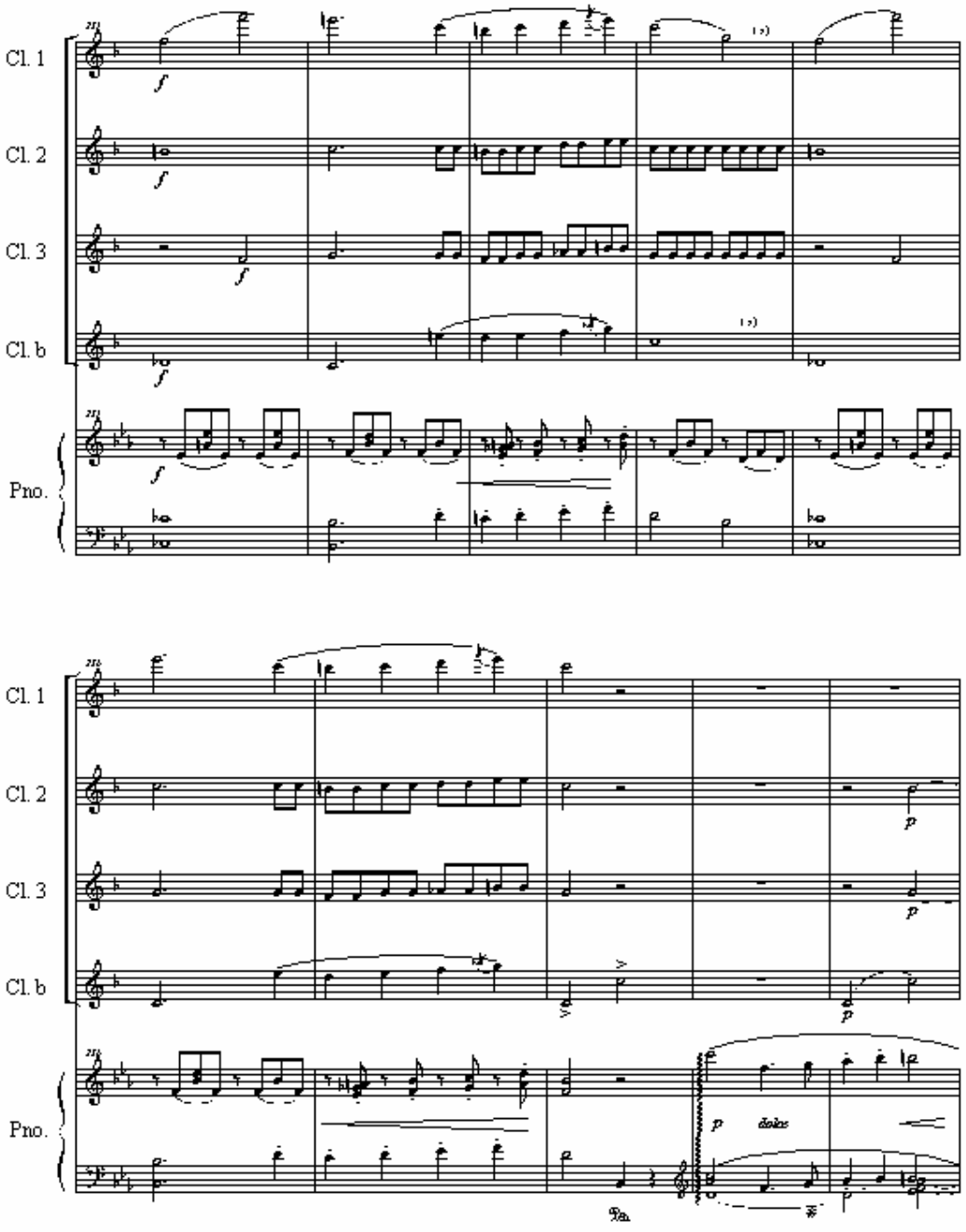

Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
molto cresc.
ritem.
a tempo

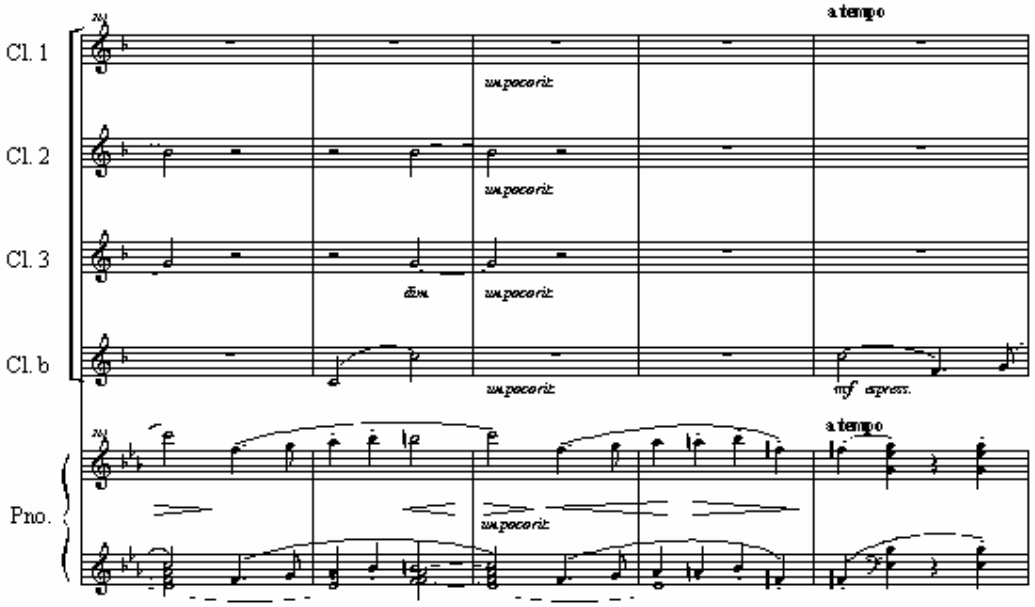

Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
Un tranquillo.
fp
fp
fp
fp
p
Un tranquillo.
fp
cresc.
if

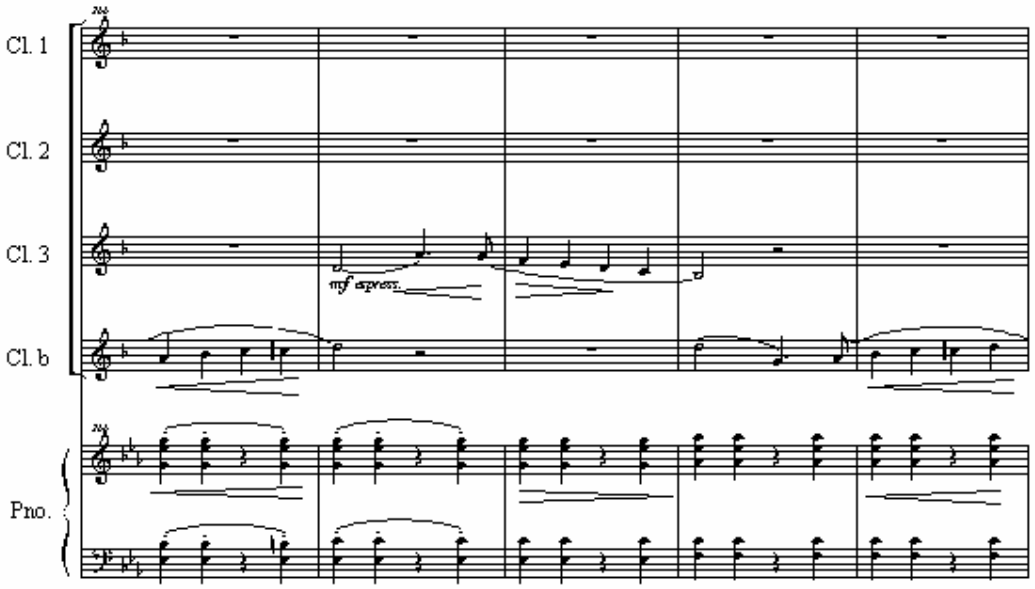

Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
p
cresc.
f
ff
Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.

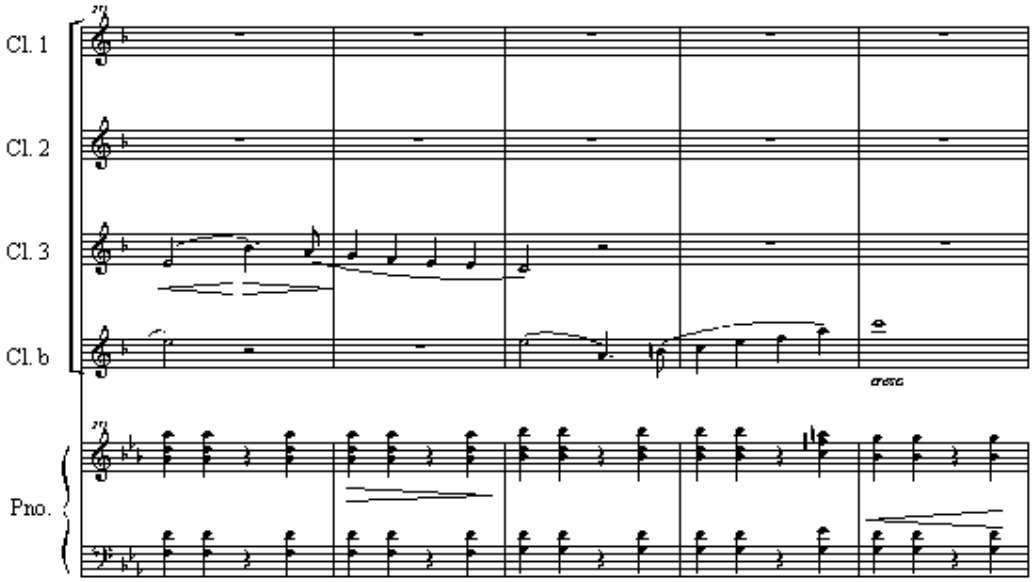

Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
m
p
Ped.
*
Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
m
p
Ped.
*
Ped.
*
Ped.
*

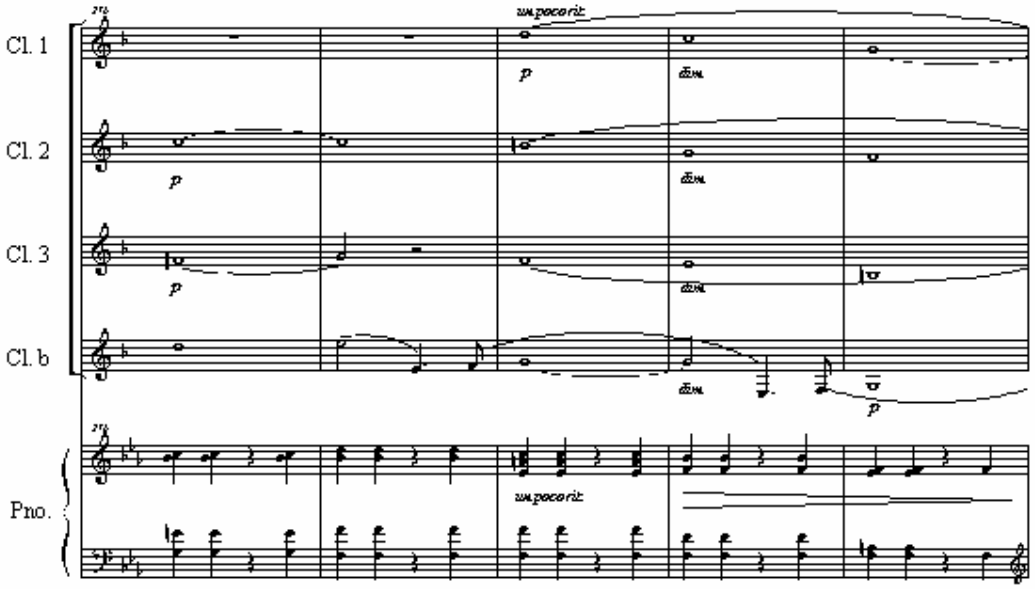

Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
p espress.
p
p
cresc.

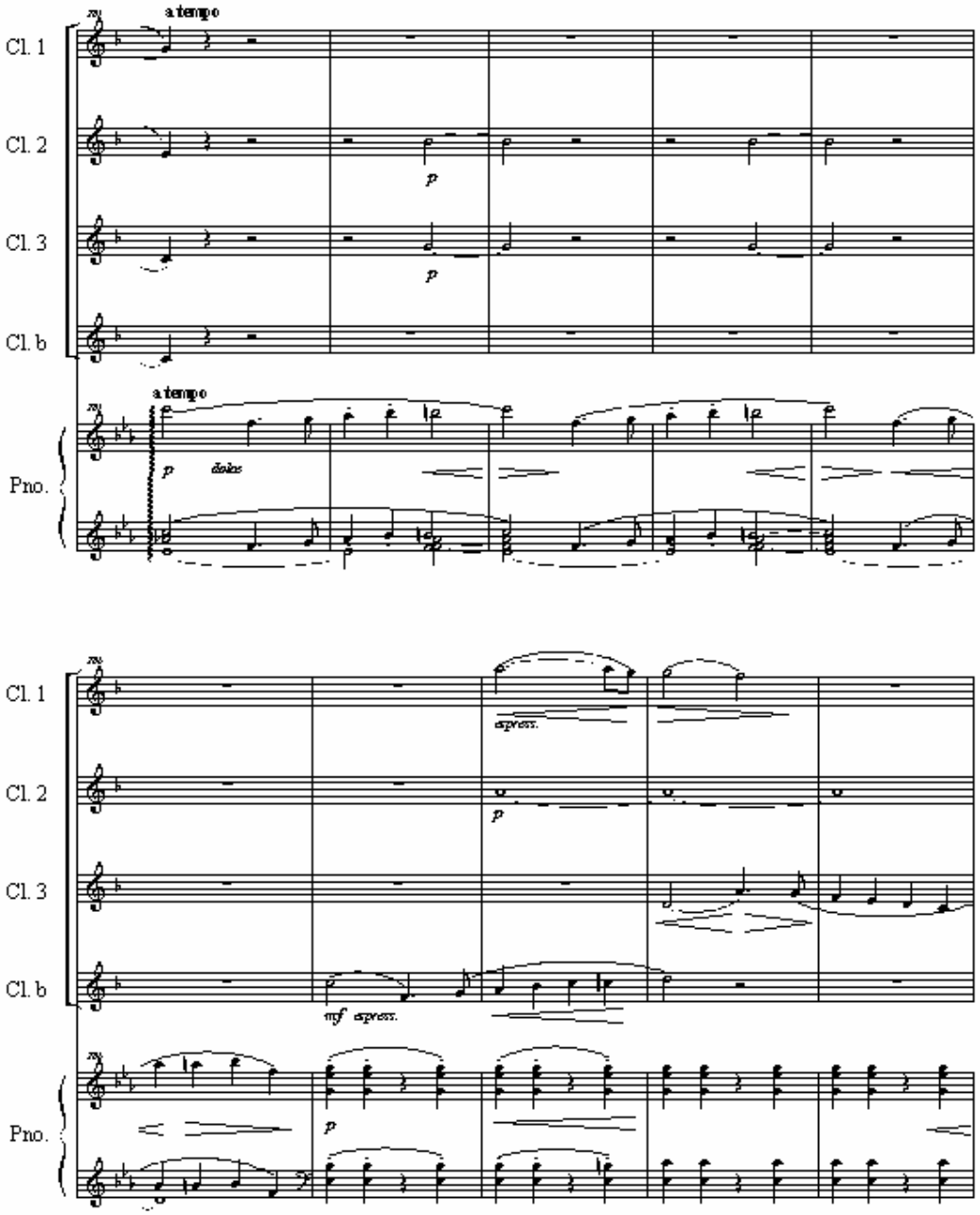

Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
f
p
dolce

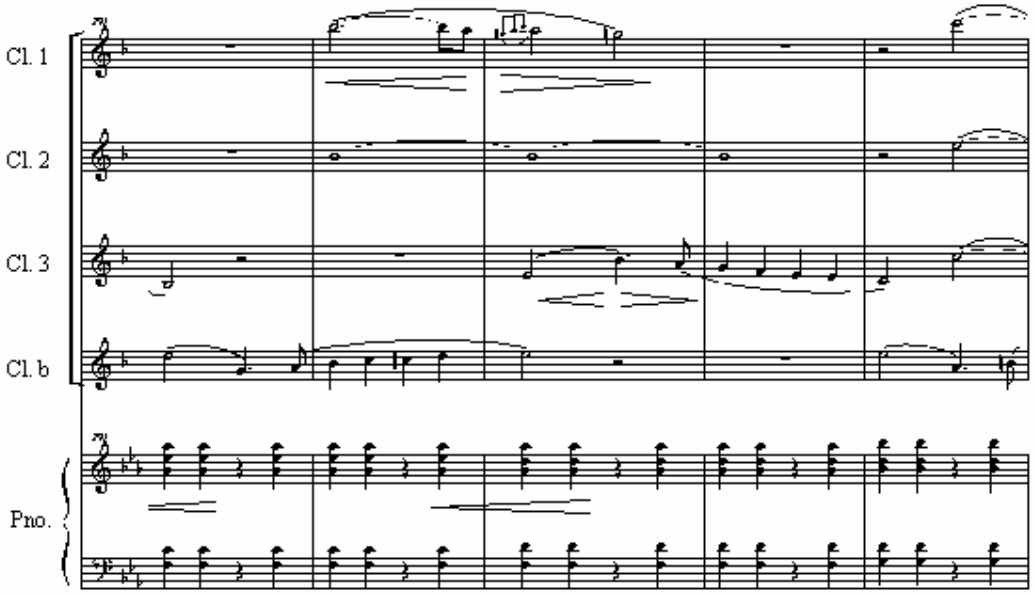

a tempo
Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
rit.
dim.
mf espress.
a tempo

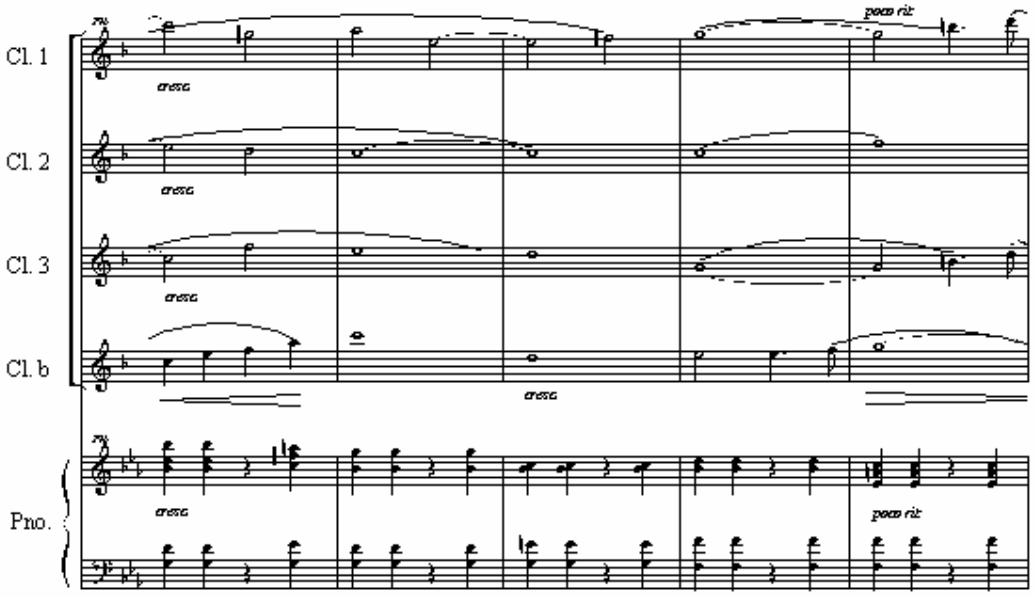

Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
mf espress.

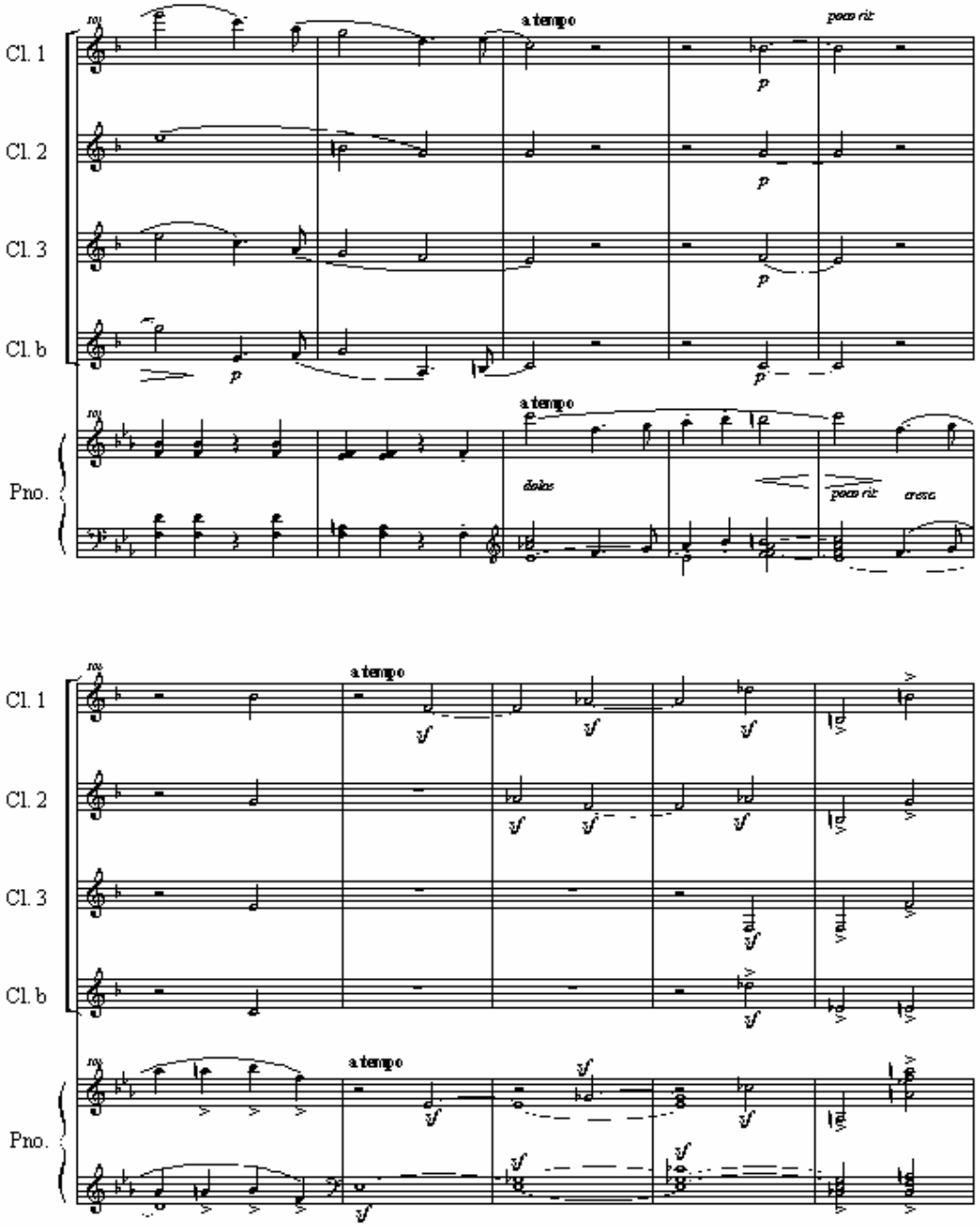

Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
cresc.

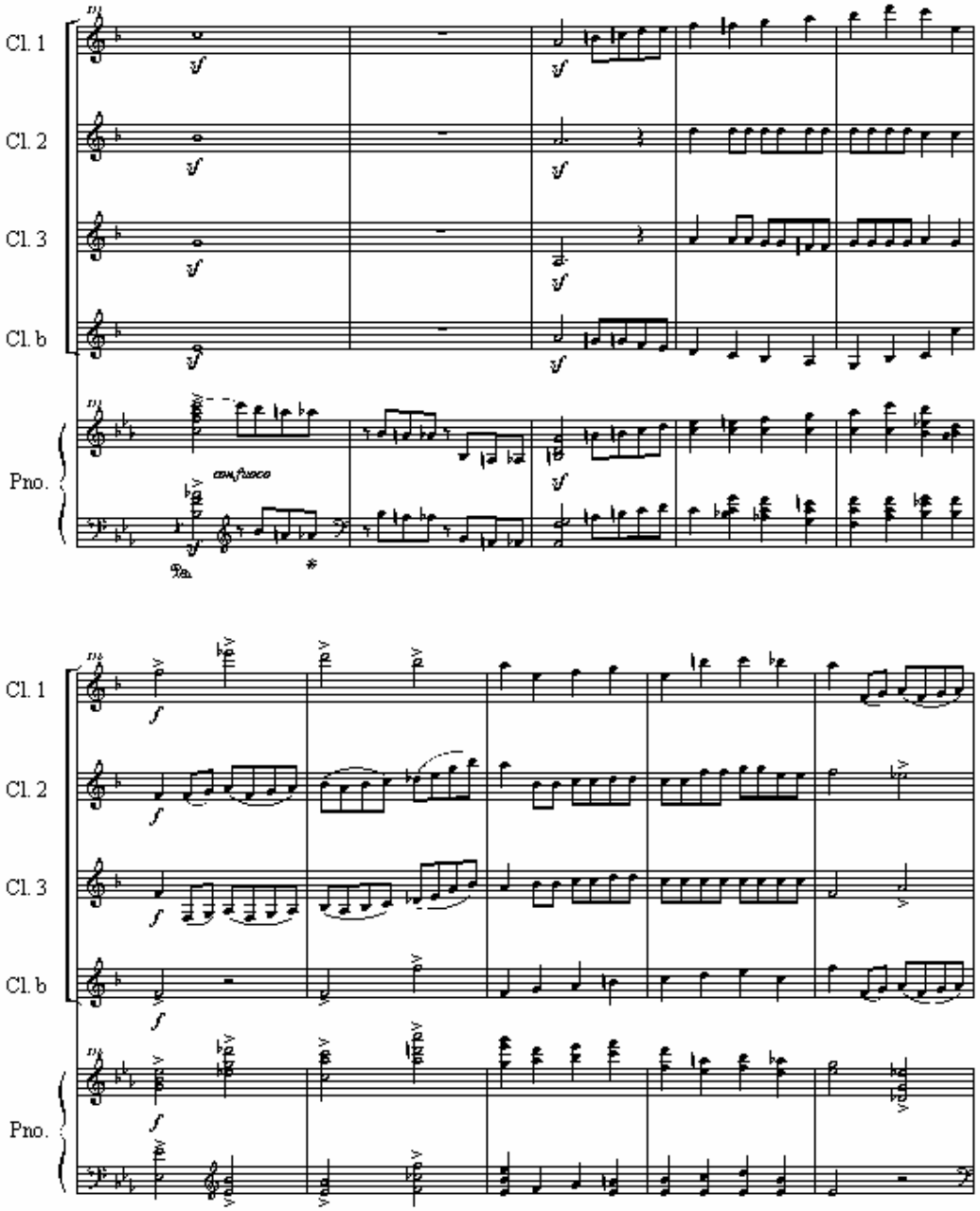

Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
un poco rit.
p
dim.
un poco rit.

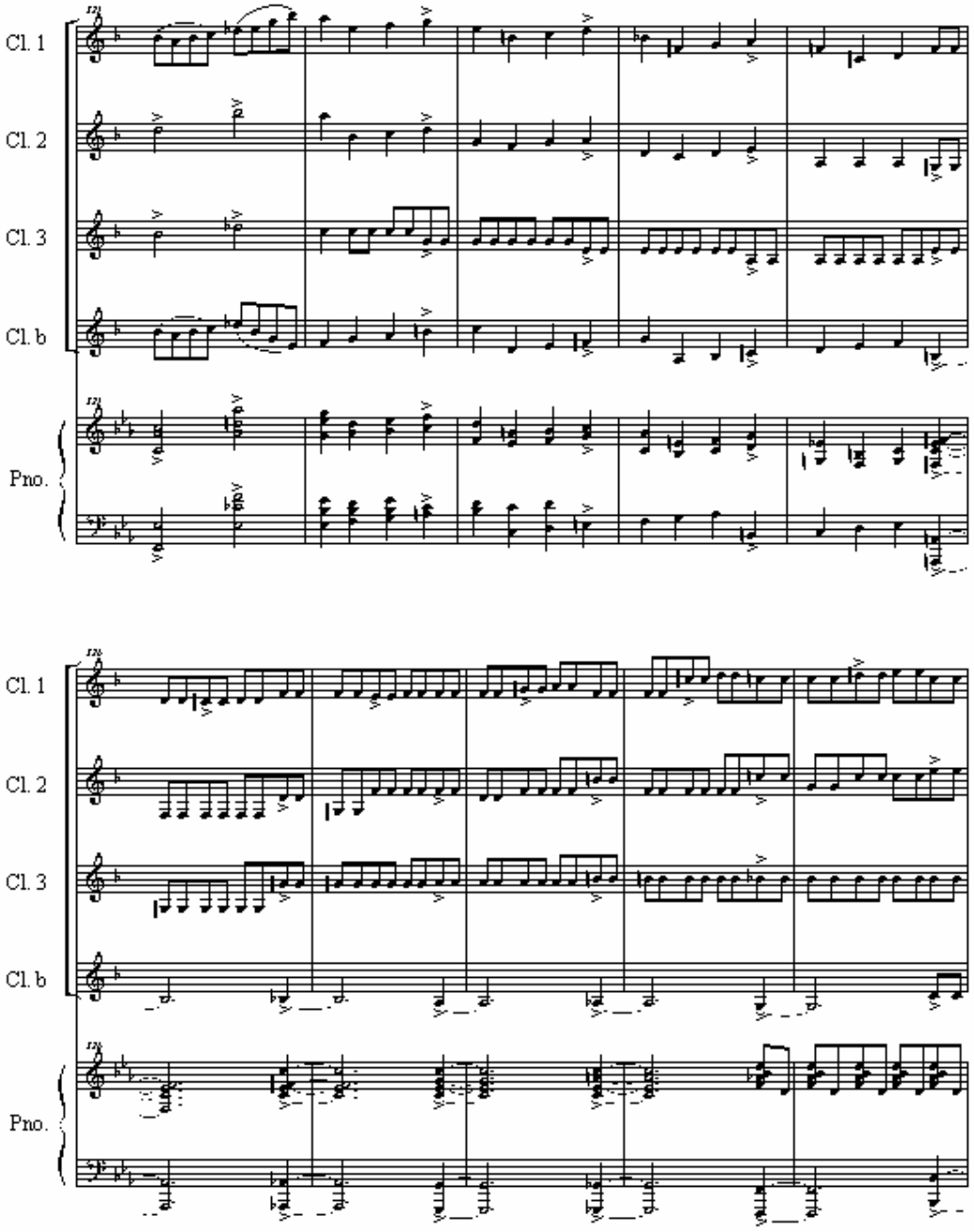

Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
a tempo
p
dolce
express.
mf

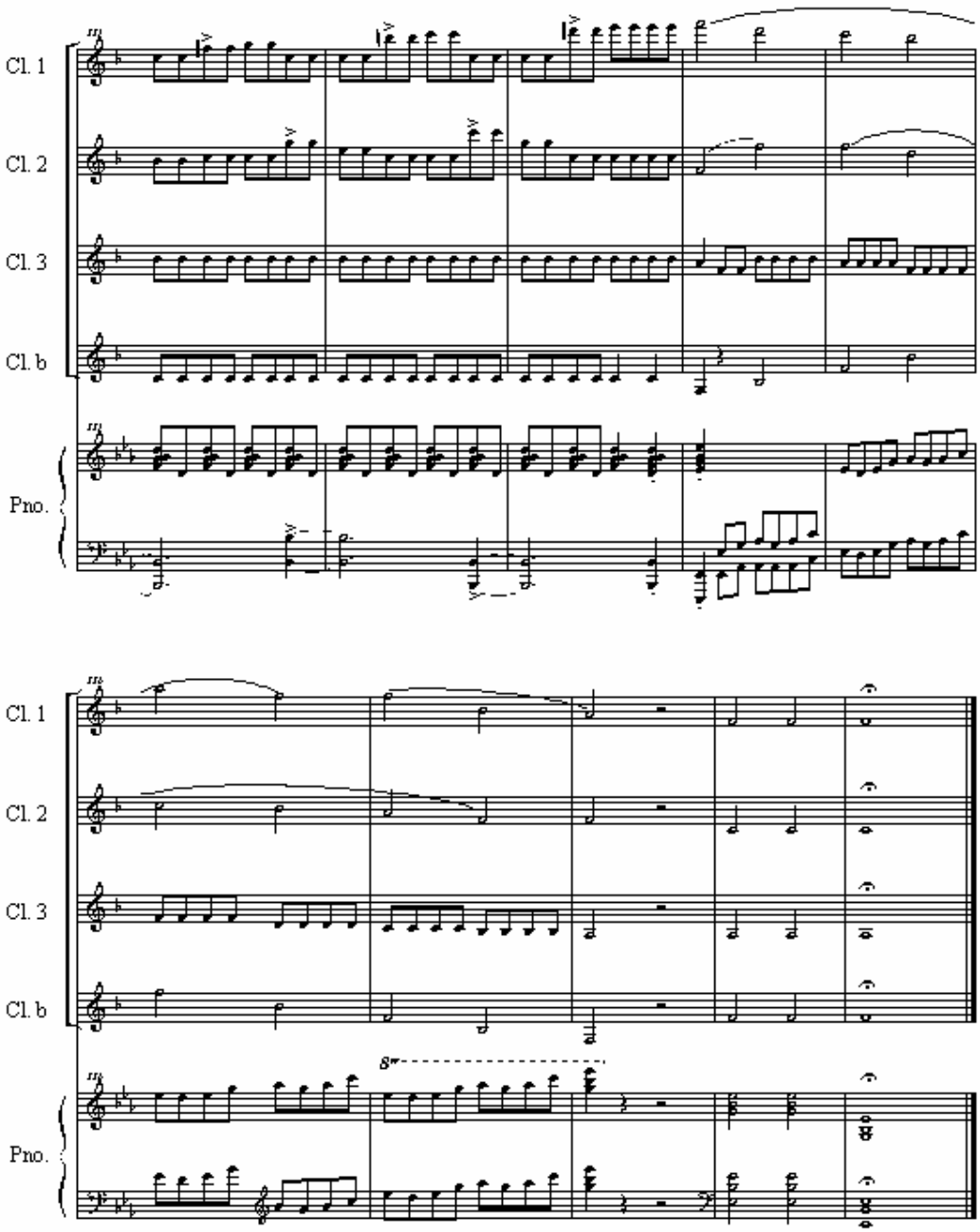

Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.

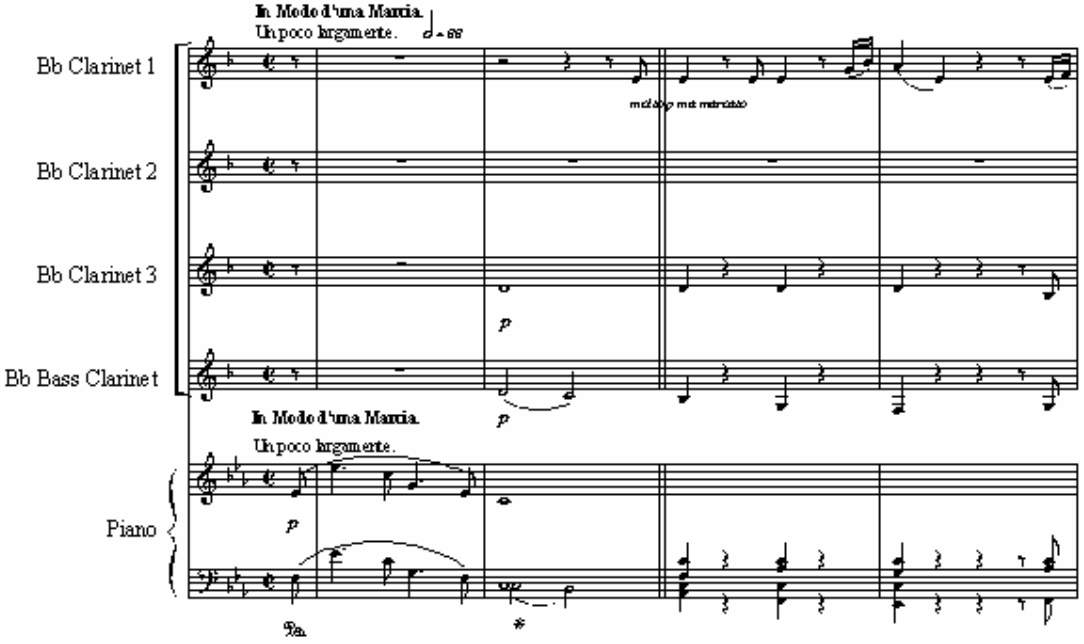

poco rit
Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
poco rit

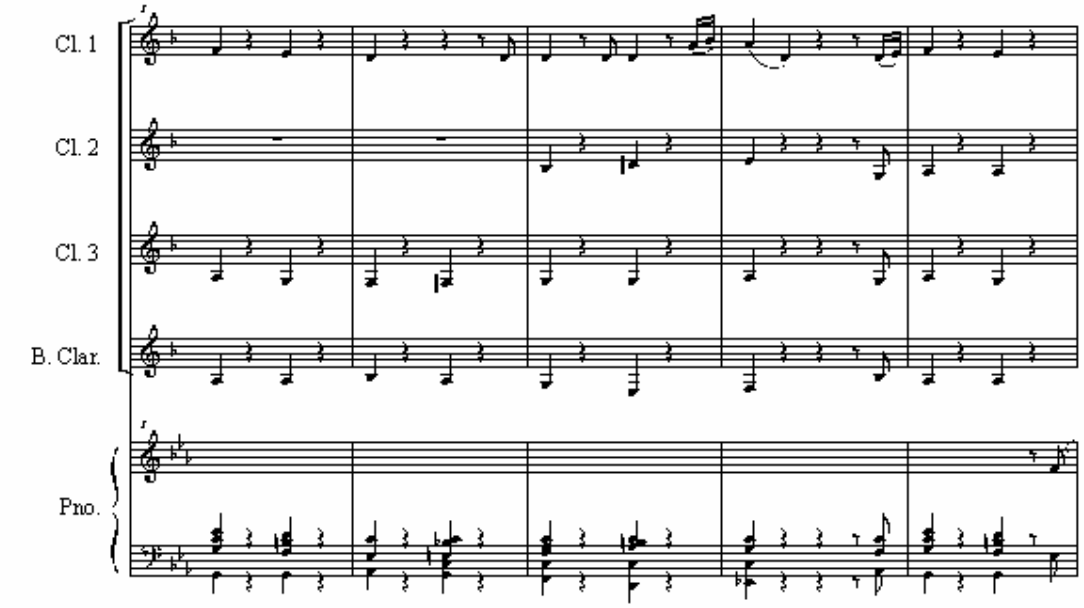

Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
a tempo
poco rit
dolce
cresc.

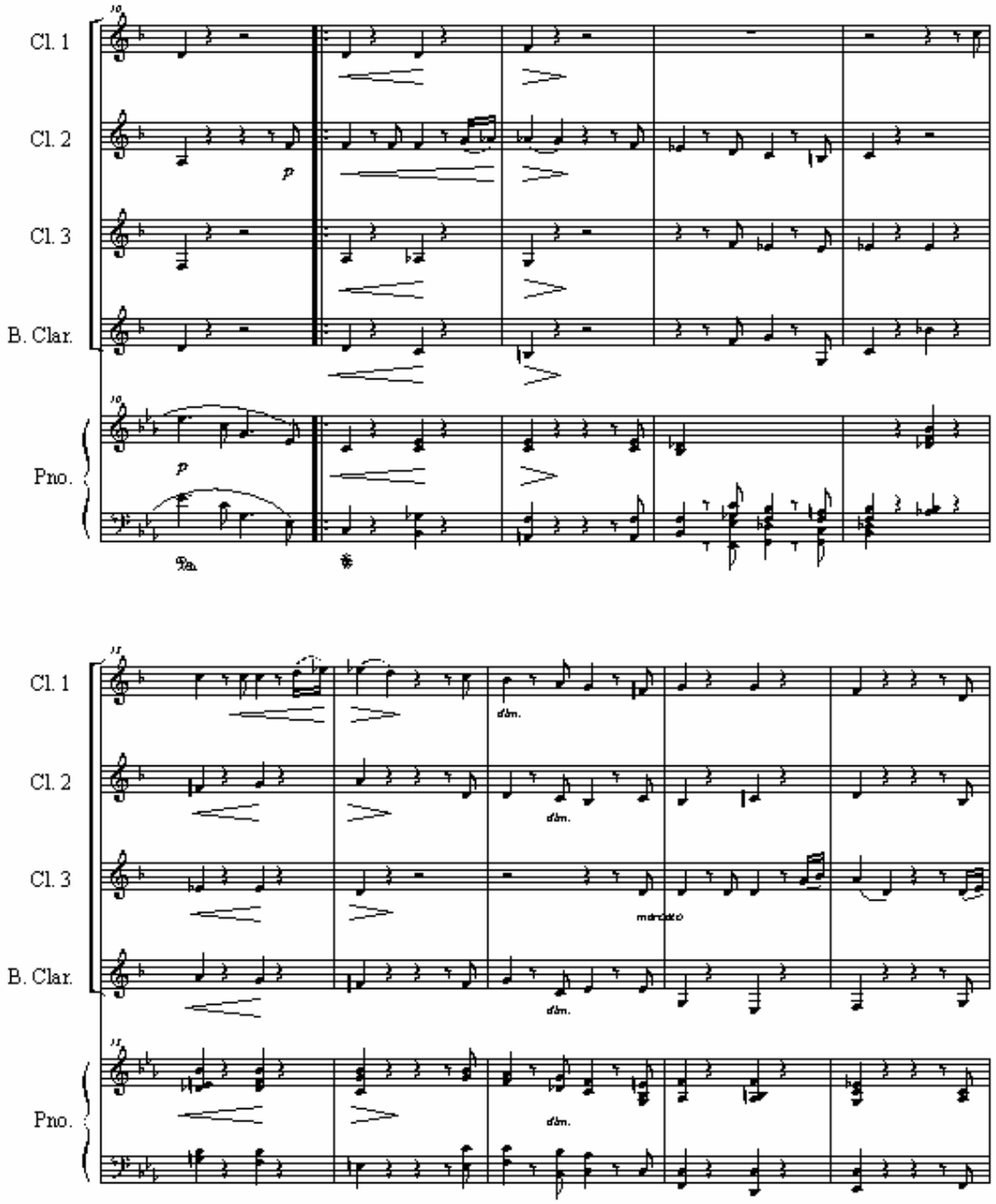

Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
con fuoco
Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.

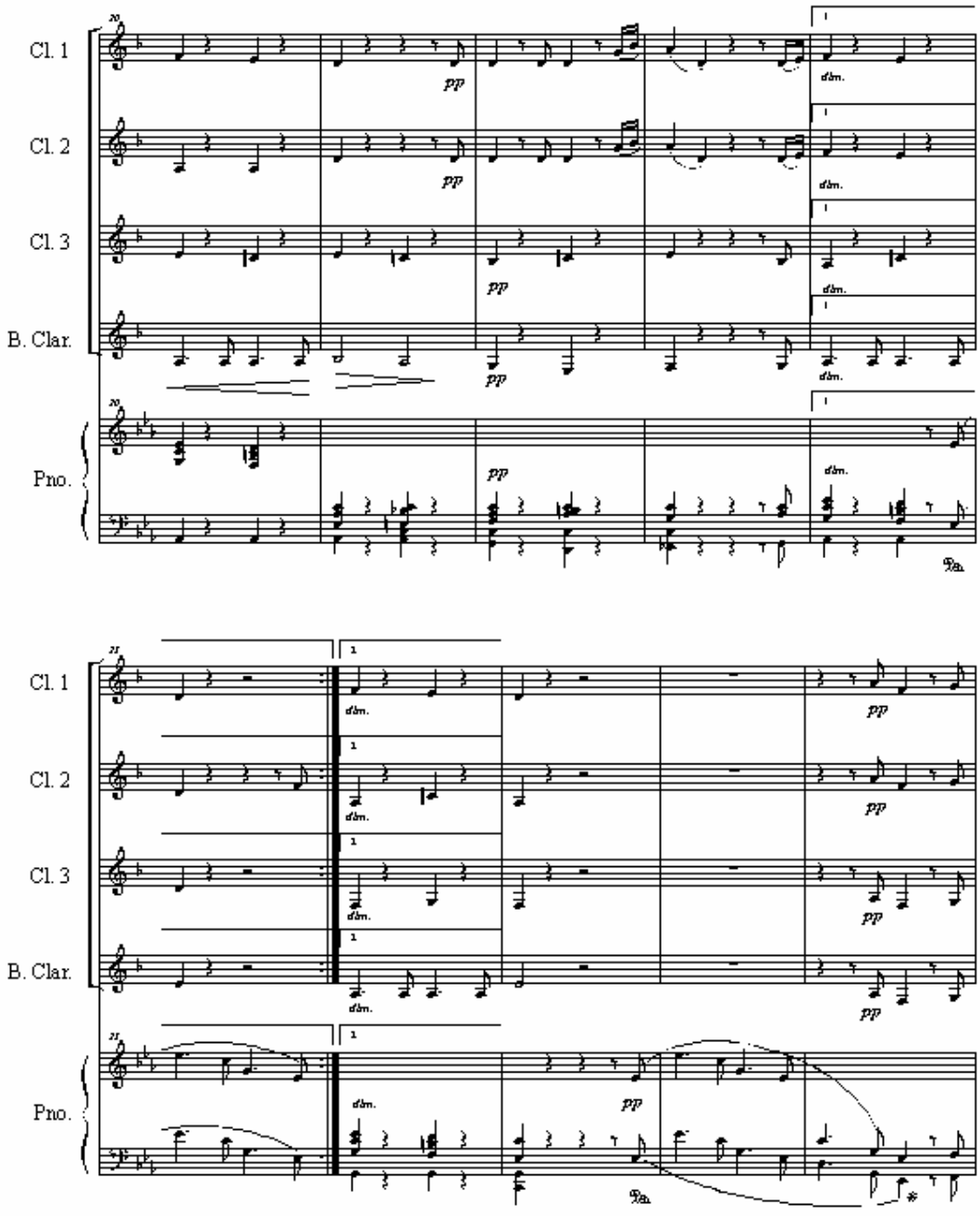

Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.


Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.
Cl. 1
Cl. 2
Cl. 3
Cl. b
Pno.


In Modo d'una Marcia.
Un poco largamente.
Bb Clarinet 1
Bb Clarinet 2
Bb Clarinet 3
Bb Bass Clarinet
Piano
In Modo d'una Marcia.
Un poco largamente.


Cl. 1
Cl. 2
Cl. 3
B. Clar.
Pno.


Cl. 1
Cl. 2
Cl. 3
B. Clar.
Pno.
p
dim.
marcato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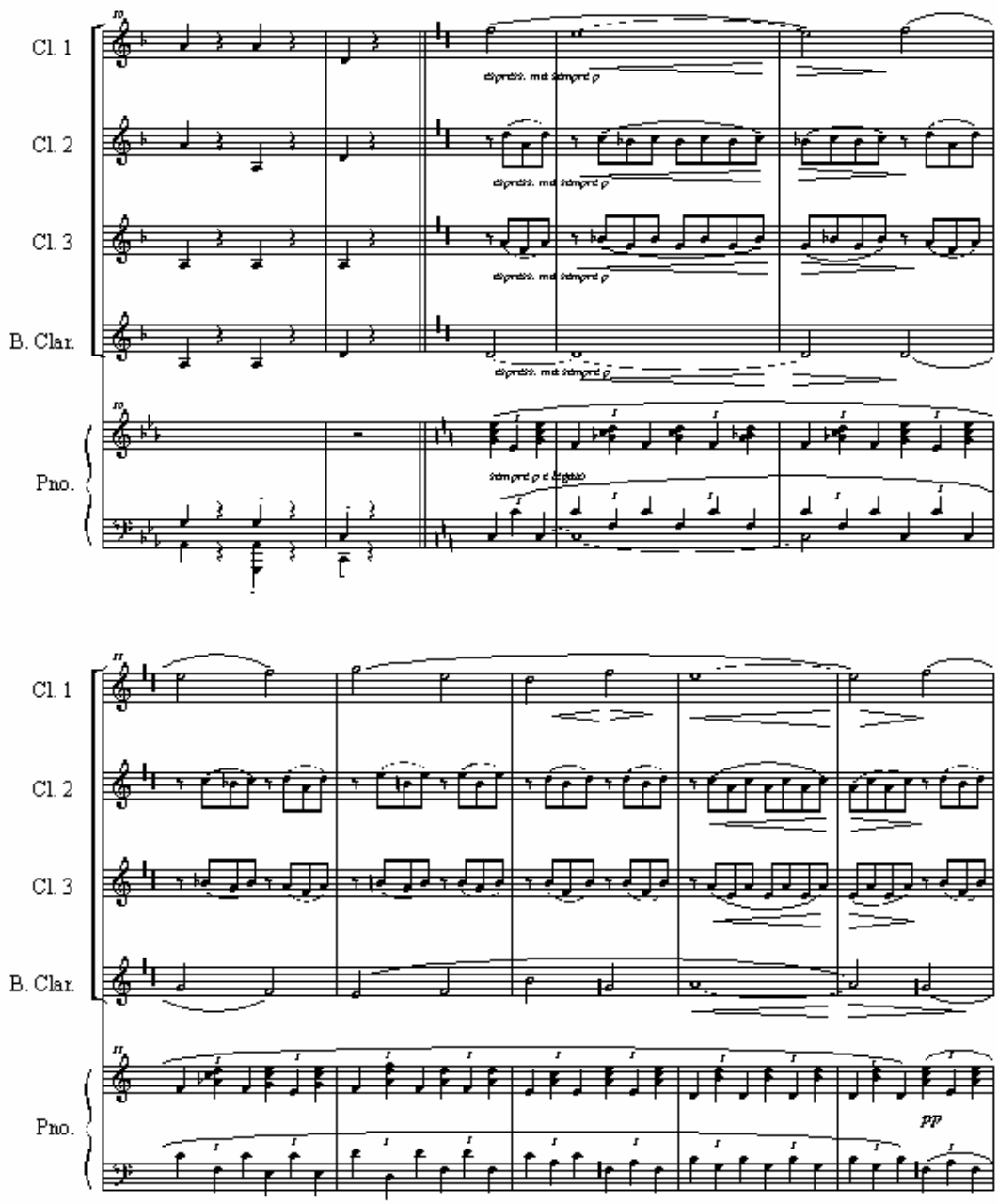
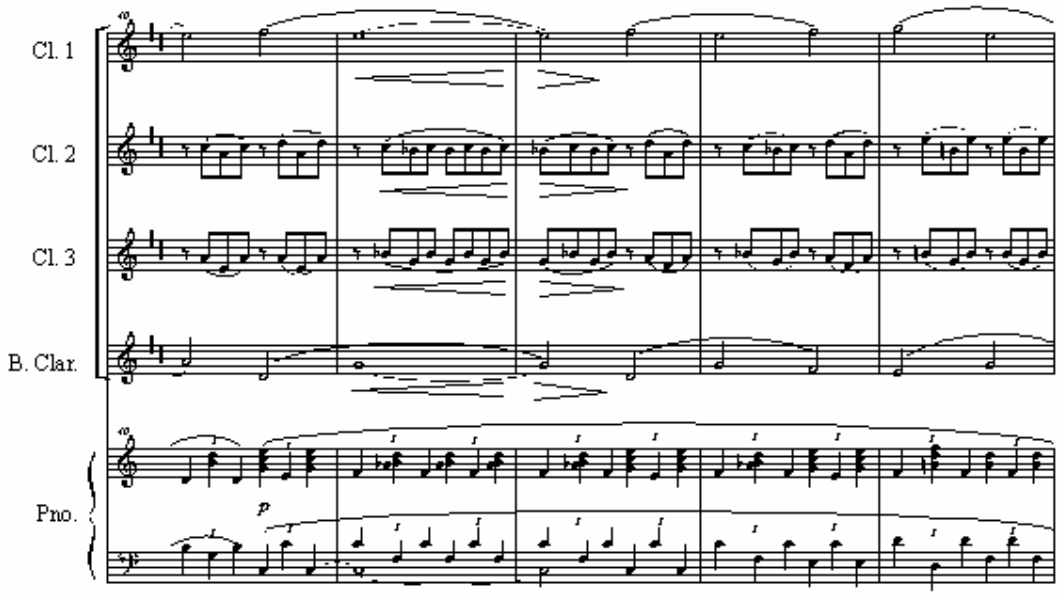
Cl. 2
Cl. 3
B. Clar.
Pno.
pp
d'dm.


Cl. 1
Cl. 2
Cl. 3
B. Clar.
Pno.
espress. ma sempre p
sempre p e legato
pp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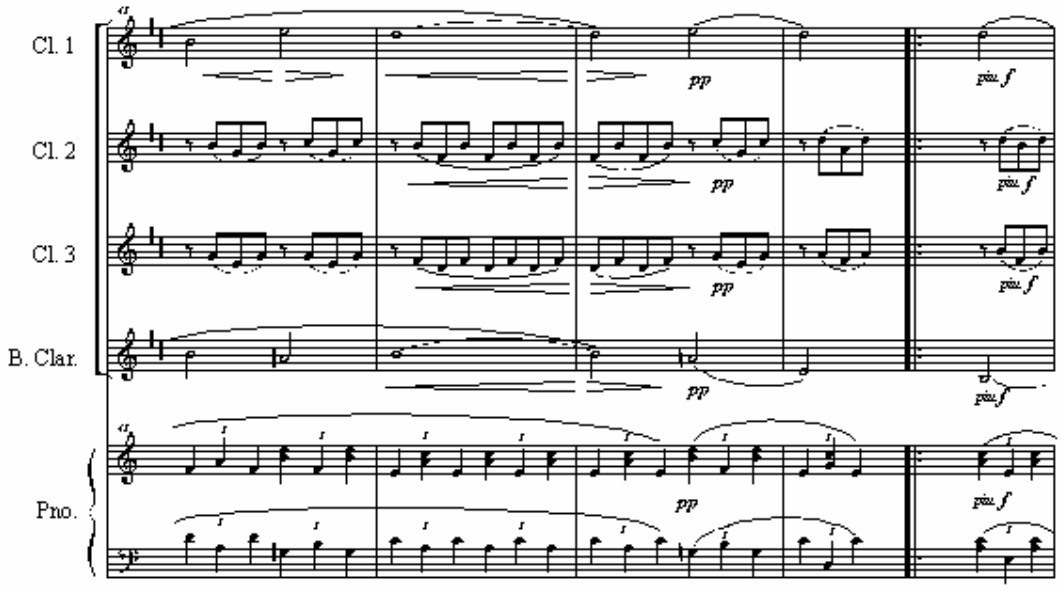
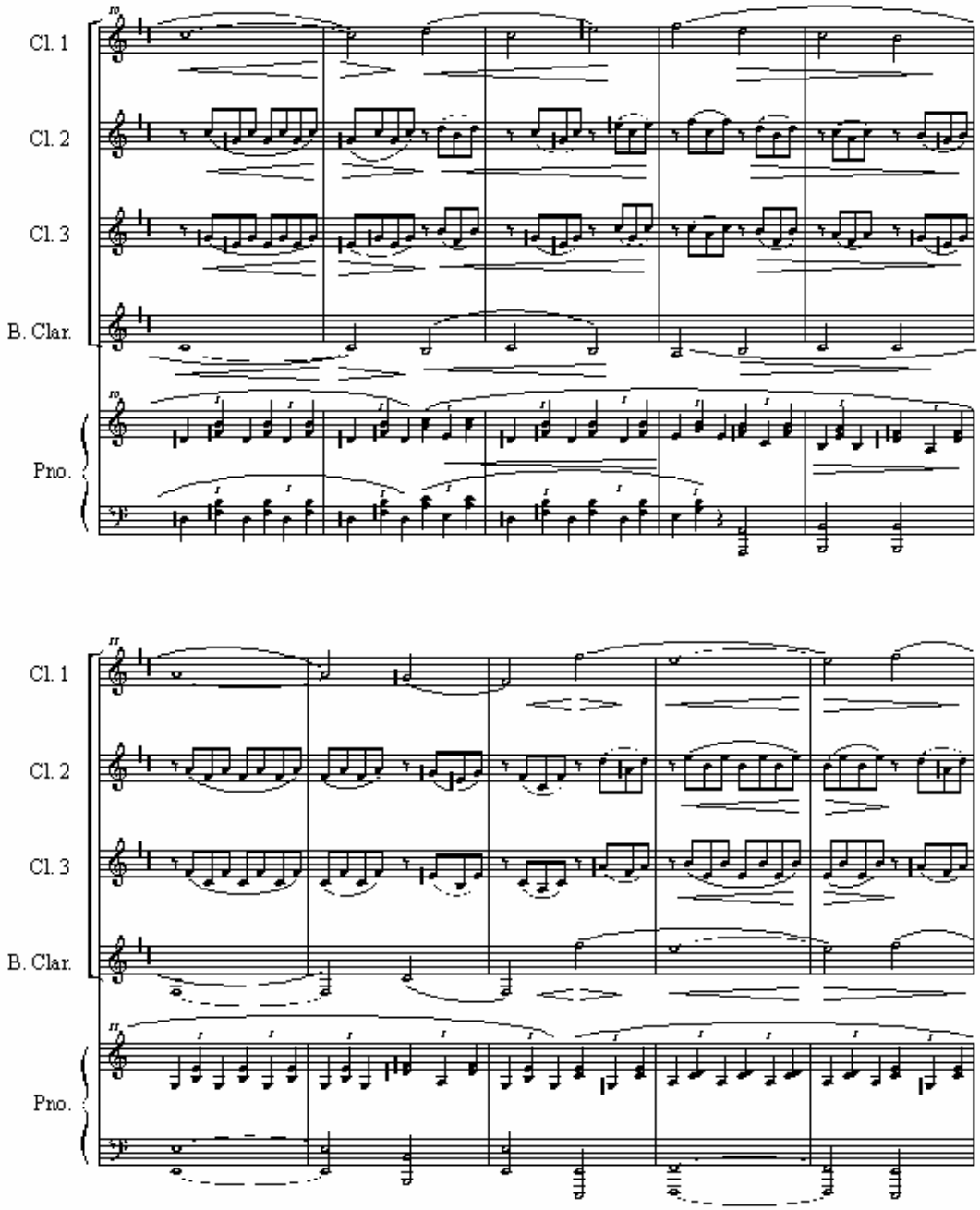
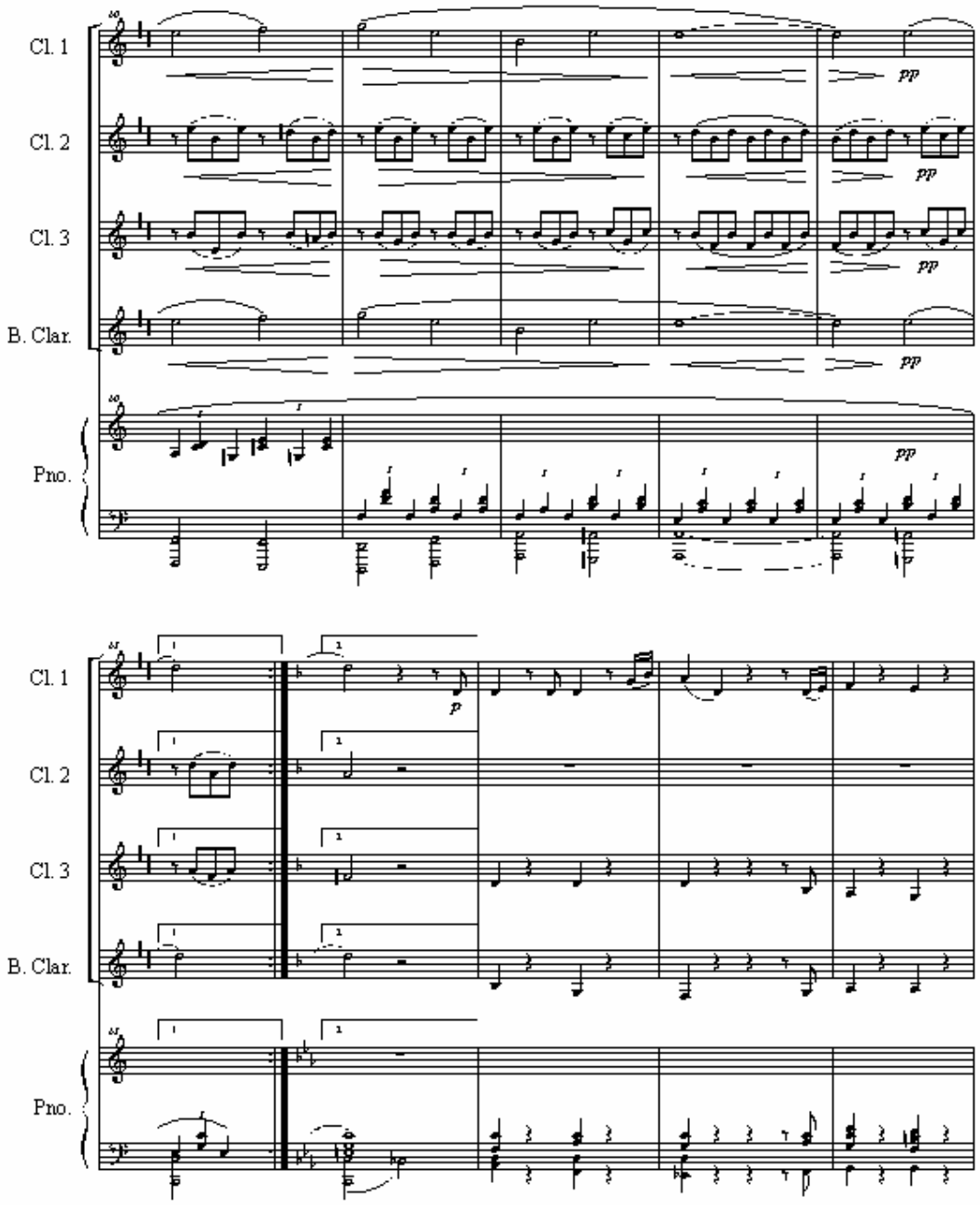
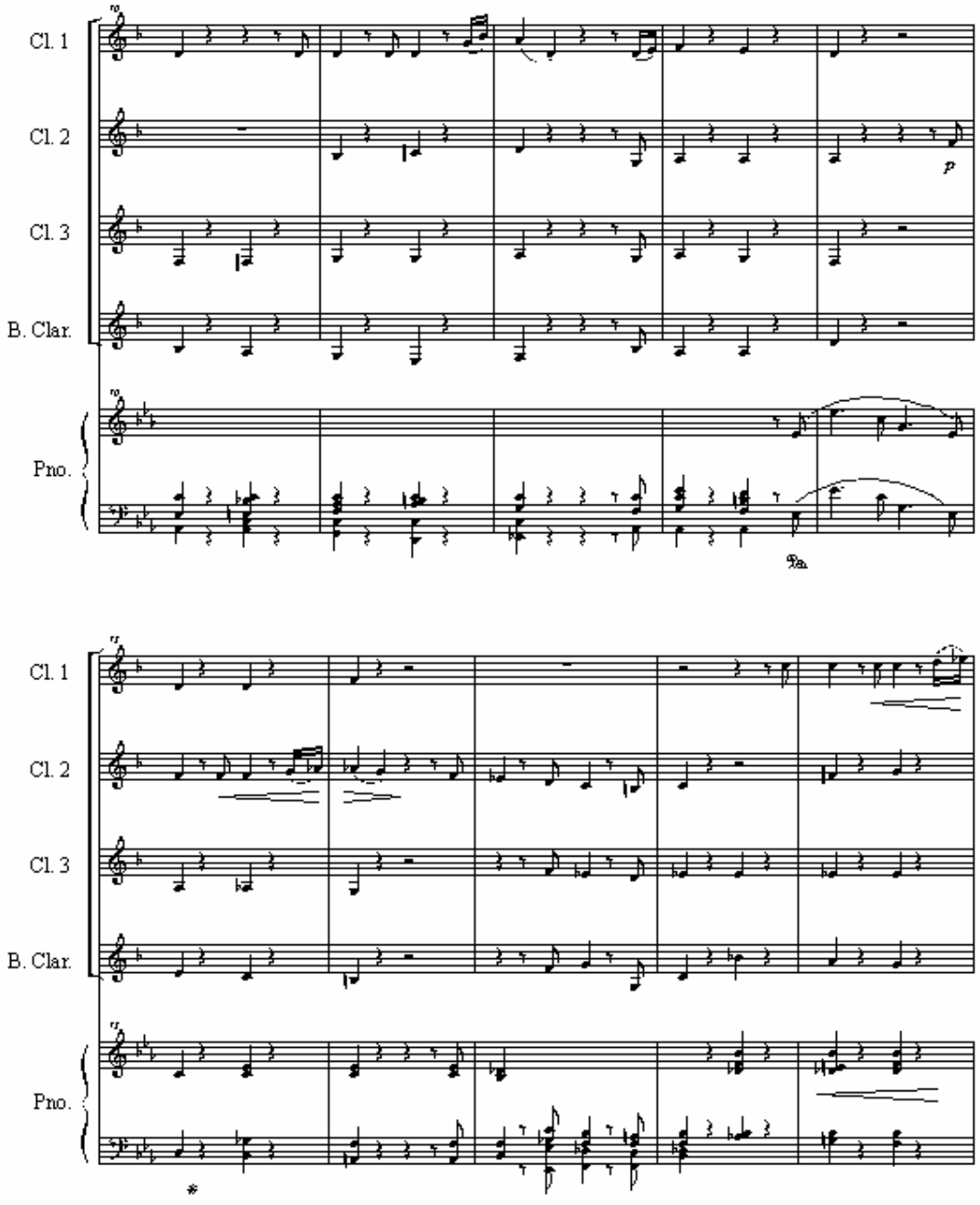
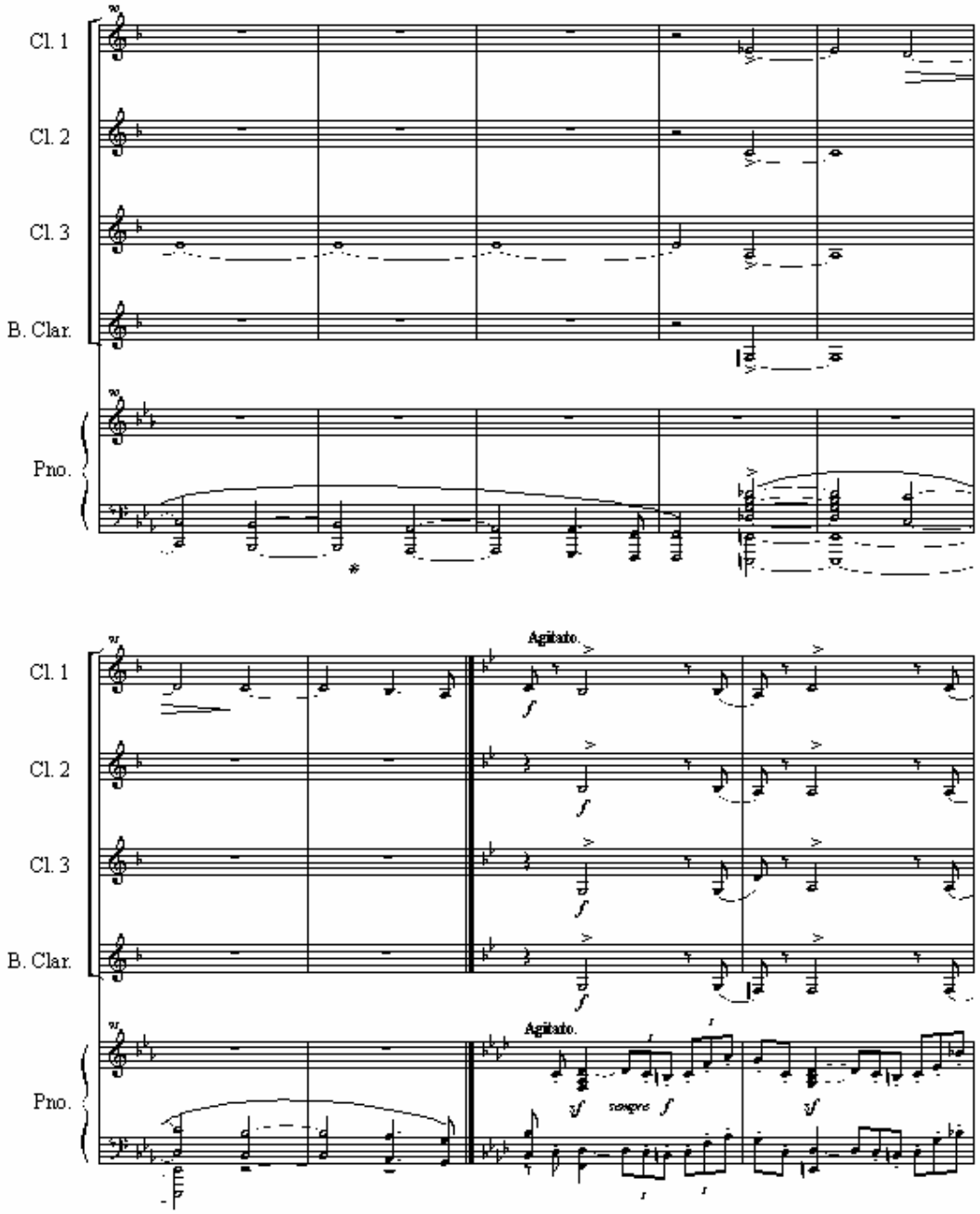
Cl. 2
Cl. 3
B. Clar.
Pno.
p

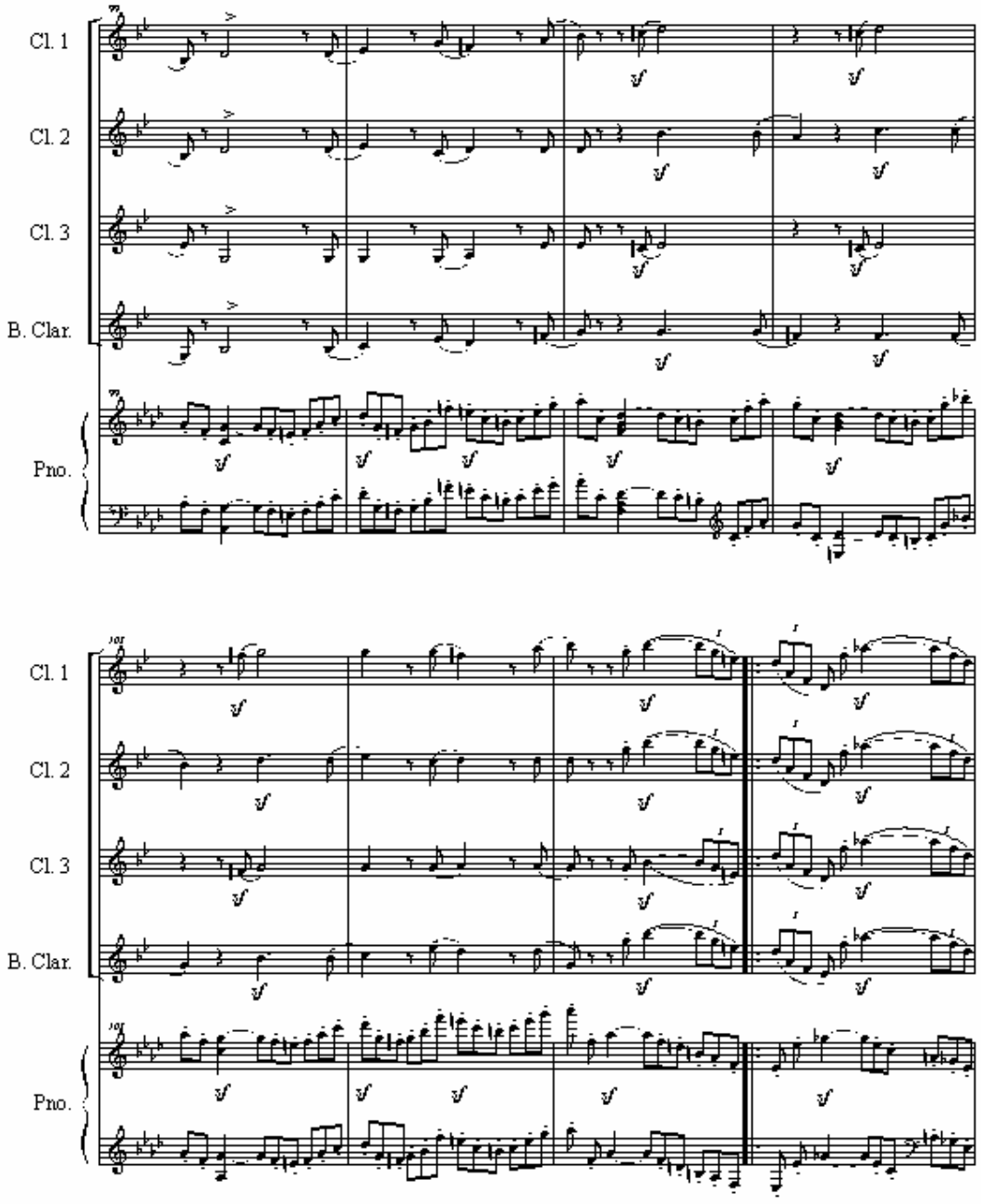

Cl. 1
Cl. 2
Cl. 3
B. Clar.
Pno.
pp
più f


Cl. 1
Cl. 2
Cl. 3
B. Clar.
Pno.
Cl. 1
Cl. 2
Cl. 3
B. Clar.
Pno.


Cl. 1
Cl. 2
Cl. 3
B. Clar.
Pno.
pp
p


Cl. 1
Cl. 2
Cl. 3
B. Clar.
Pno.
p
Cl. 1
Cl. 2
Cl. 3
B. Clar.
Pno.
*


Cl. 1
Cl. 2
Cl. 3
B. Clar.
Pno.
Agitato.
Agitato.
sempre f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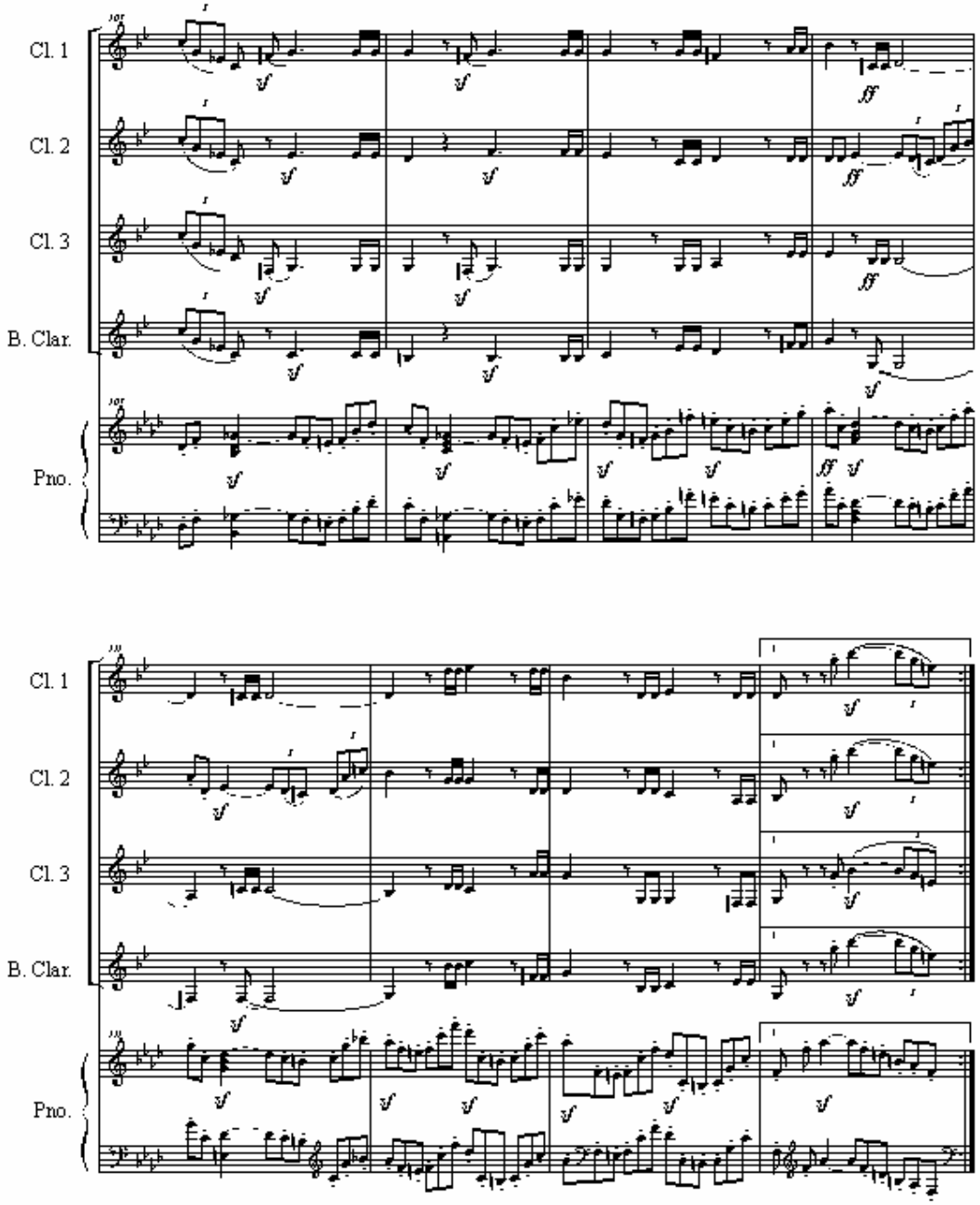
Cl. 2
Cl. 3
B. Clar.
Pno.
Cl. 1
Cl. 2
Cl. 3
B. Clar.
Pno.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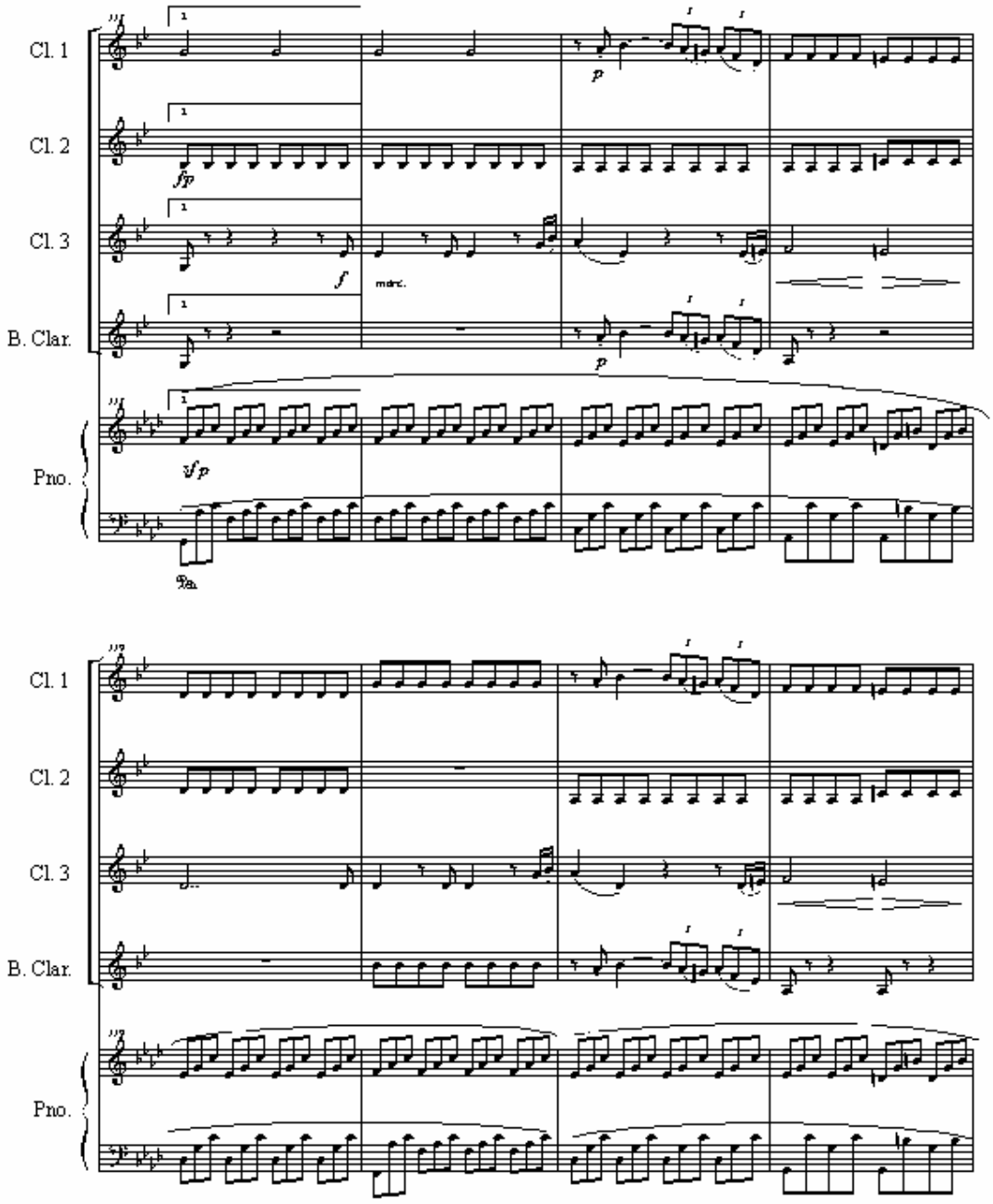
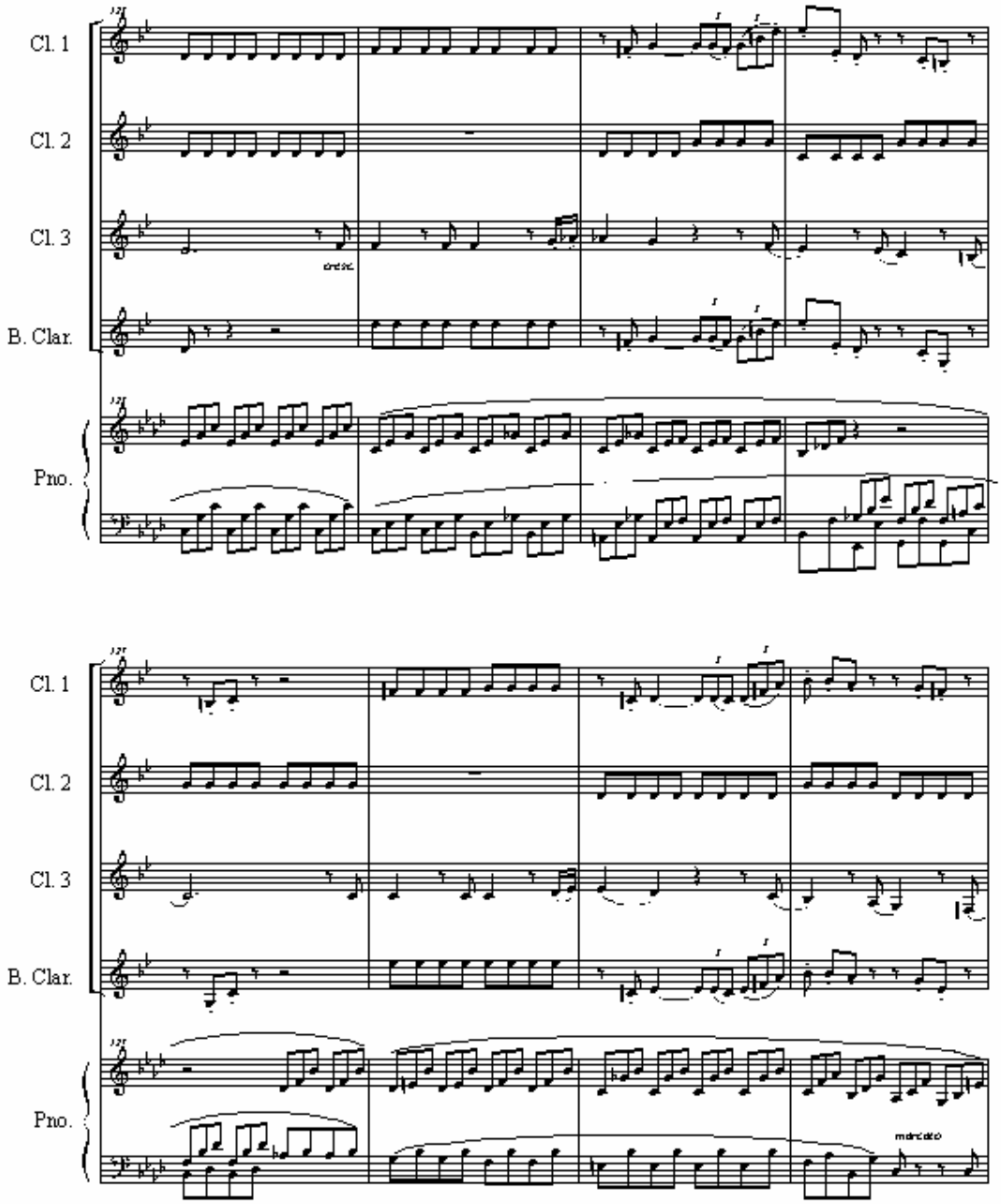
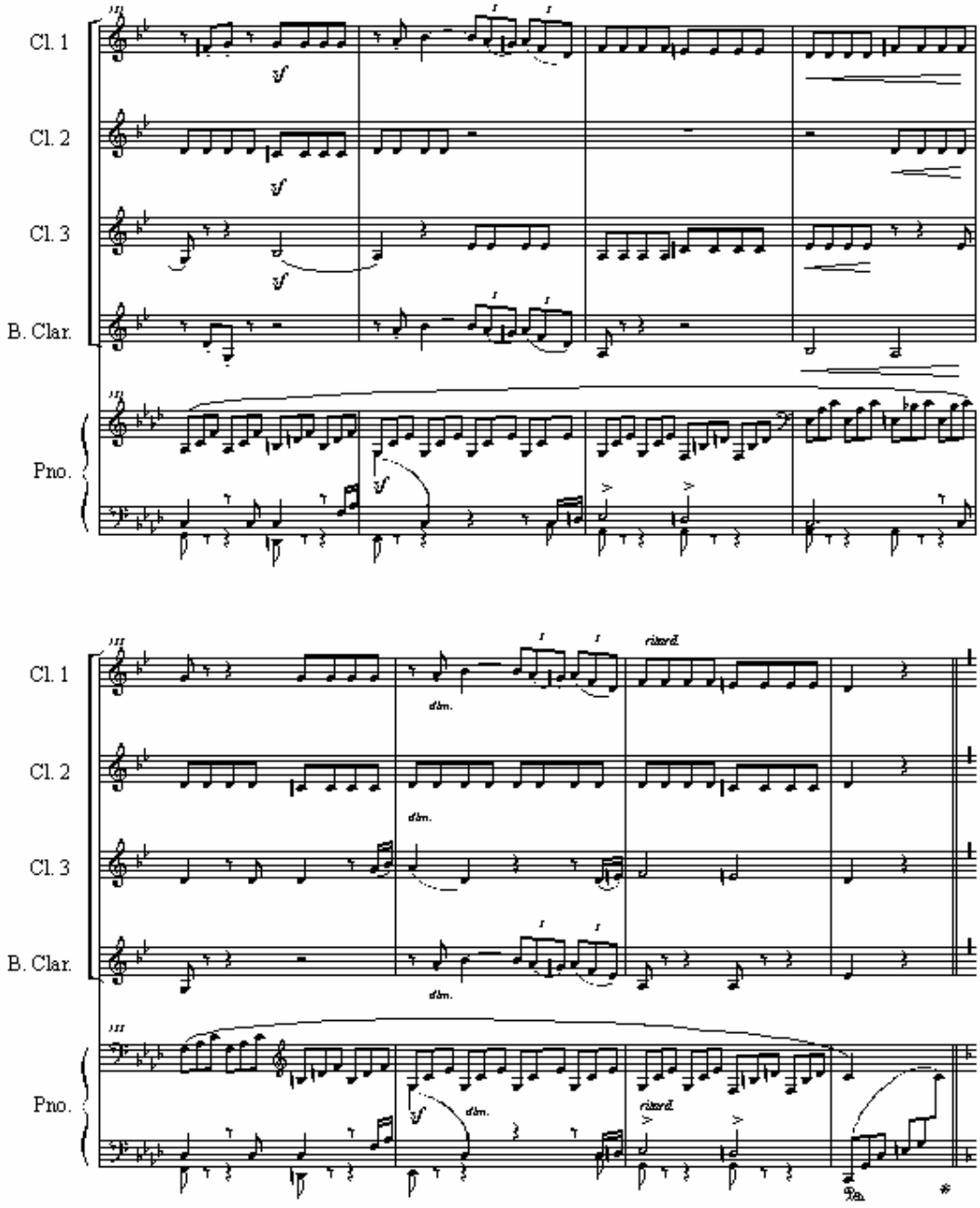
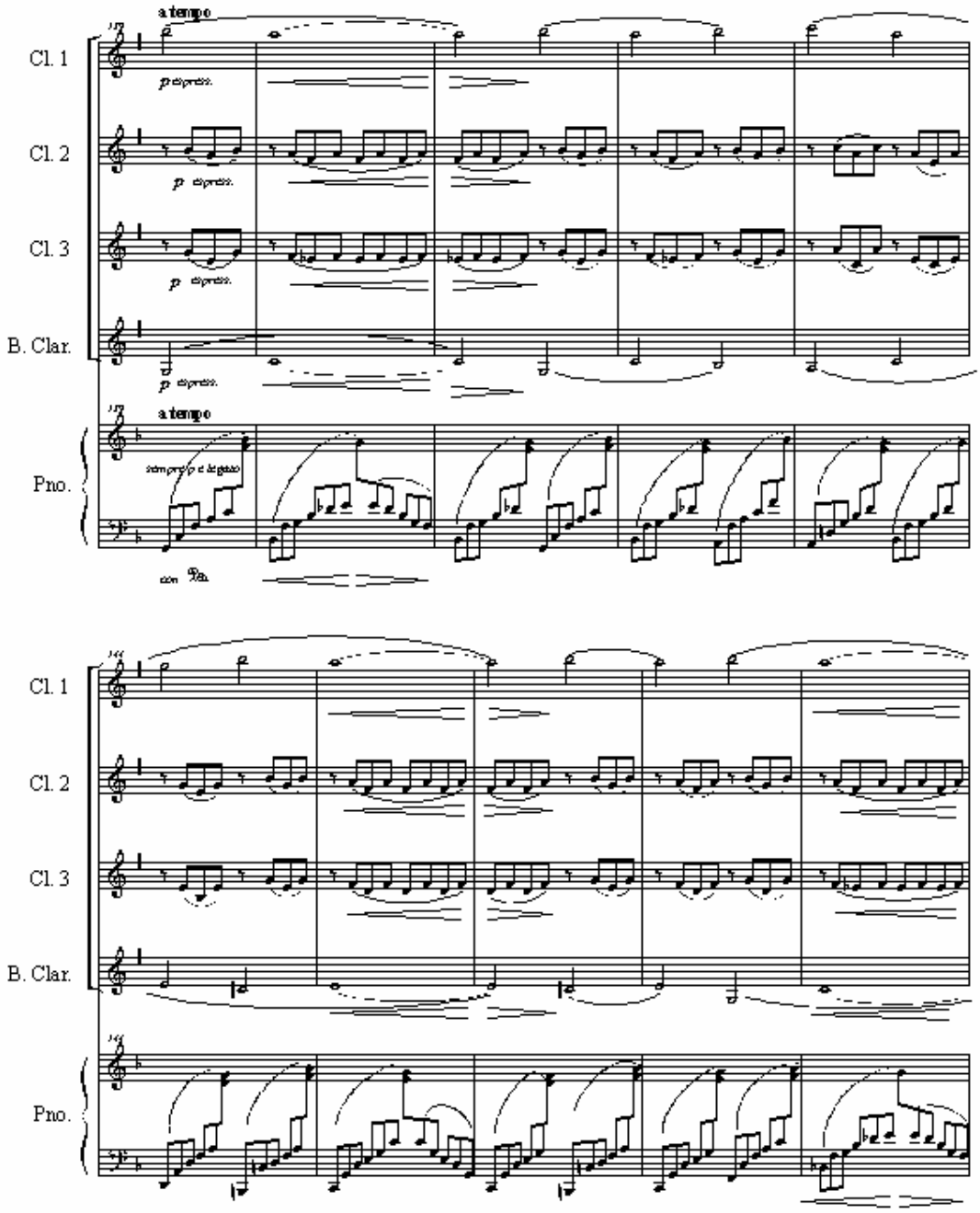
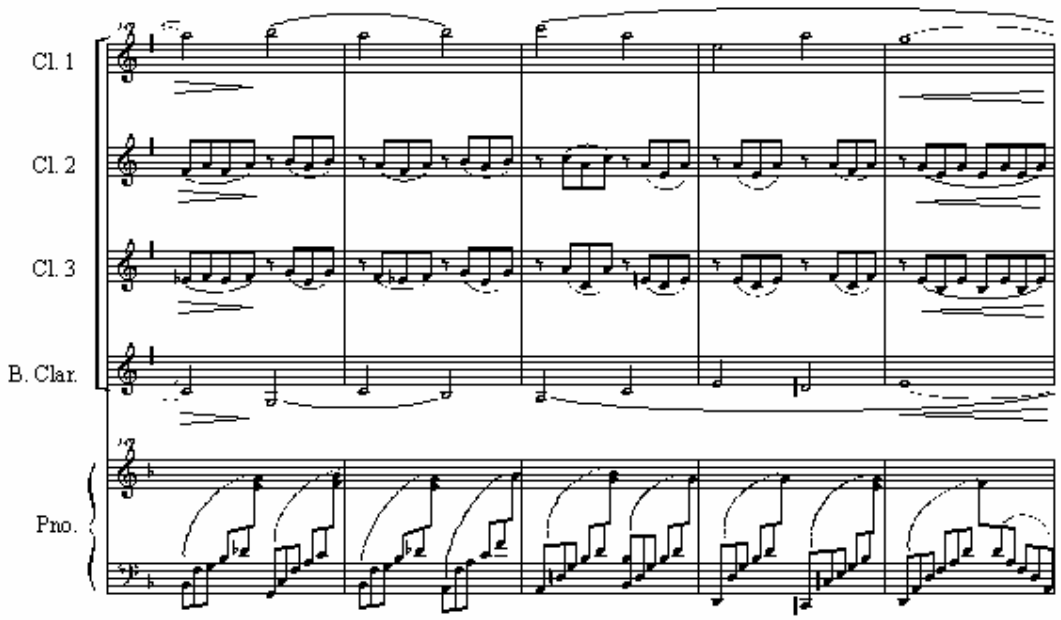
Cl. 2
Cl. 3
B. Clar.
Pno.
Cl. 1
Cl. 2
Cl. 3
B. Clar.
Pno.

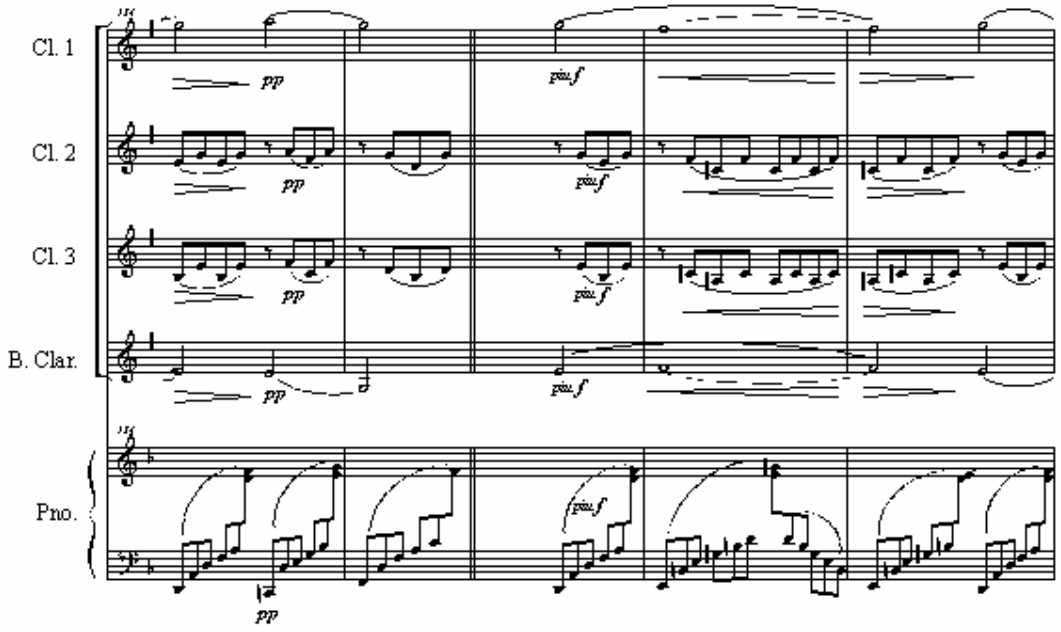

Cl. 1
Cl. 2
Cl. 3
B. Clar.
Pno.
fp
f
marc.
p
sfp
Cl. 1
Cl. 2
Cl. 3
B. Clar.
Pno.

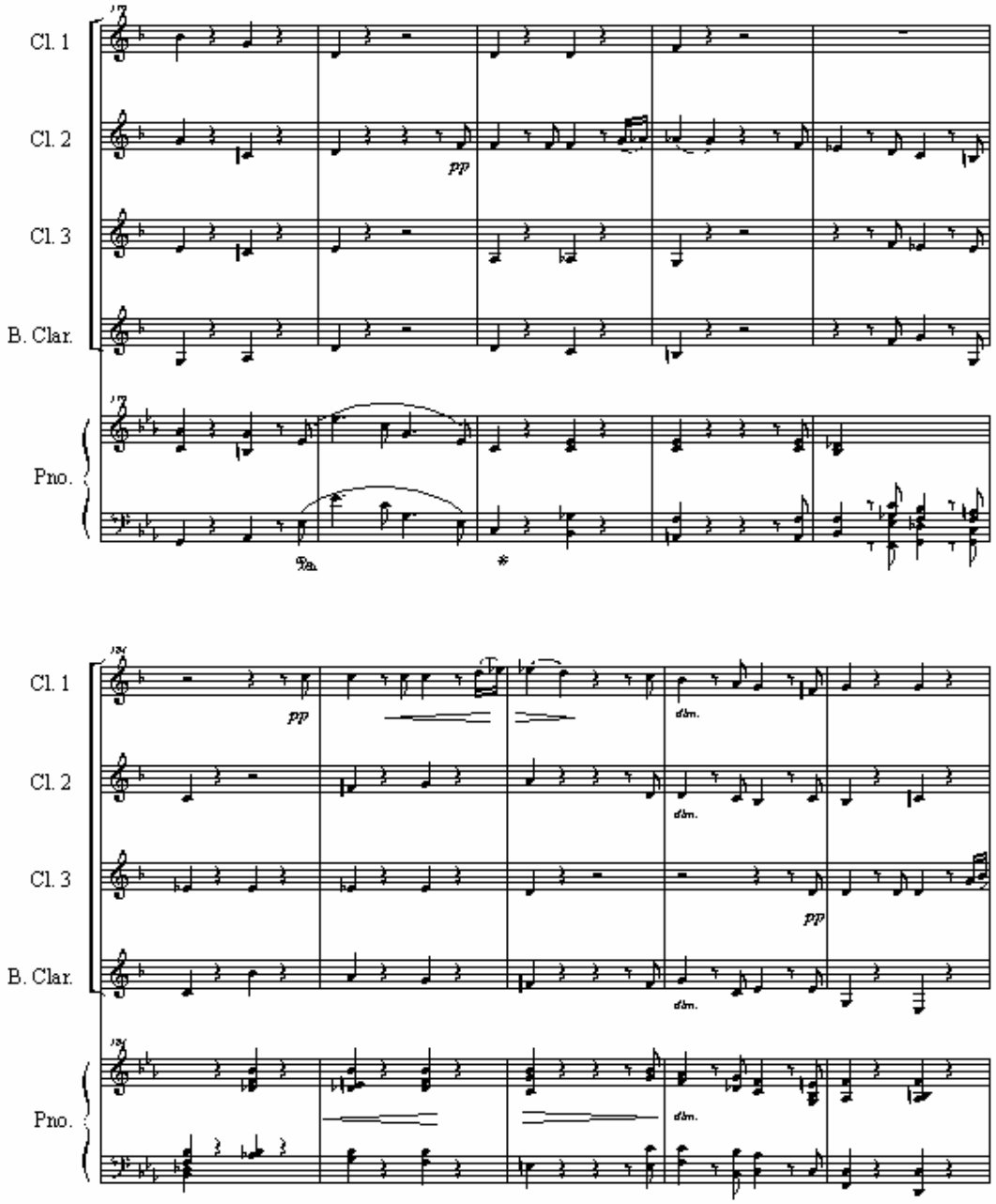

Cl. 1
Cl. 2
Cl. 3
B. Clar.
Pno.
cresc.
Cl. 1
Cl. 2
Cl. 3
B. Clar.
Pno.
marcato

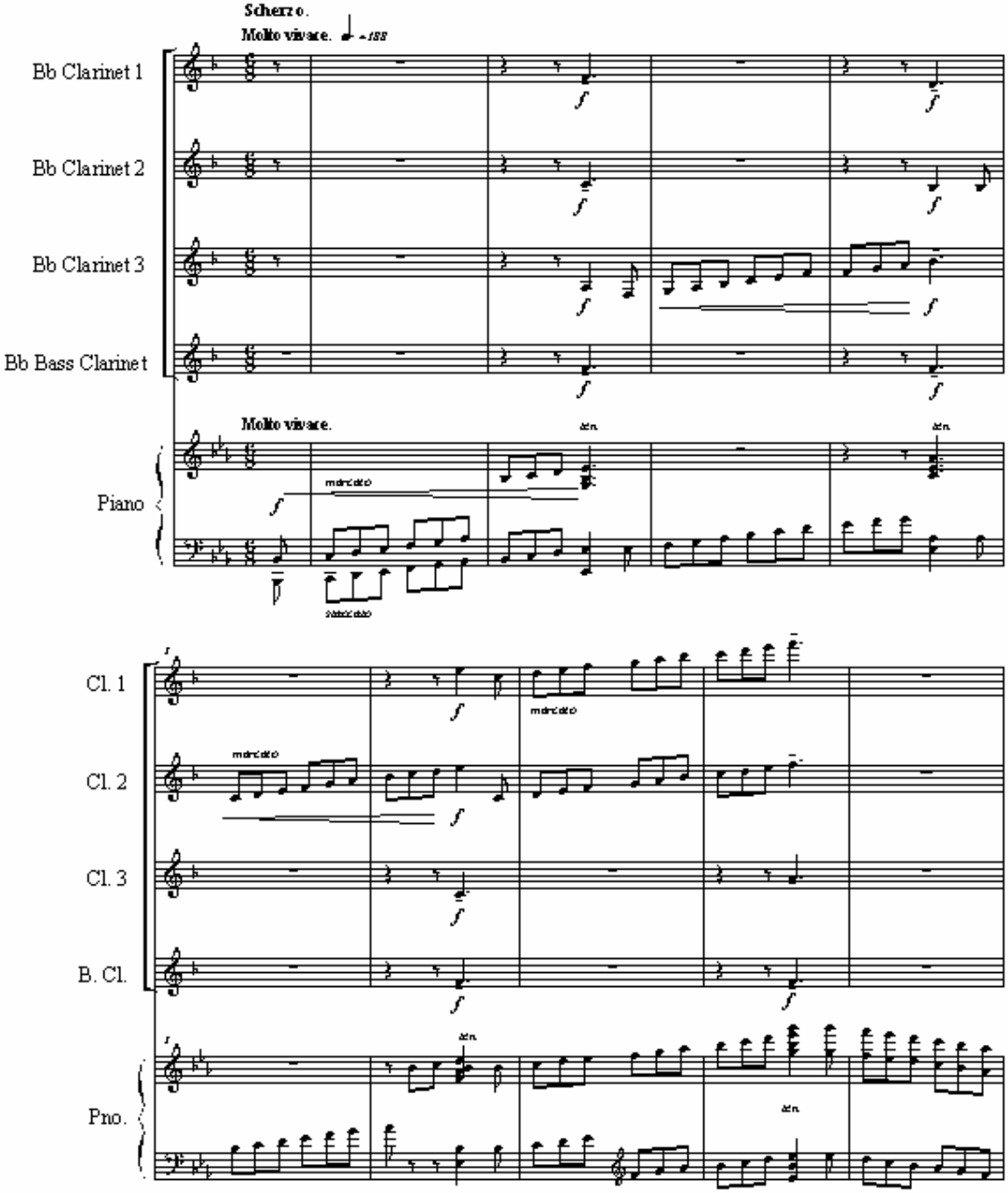

Cl. 1
Cl. 2
Cl. 3
B. Clar.
Pno.
ritard.
ritard.

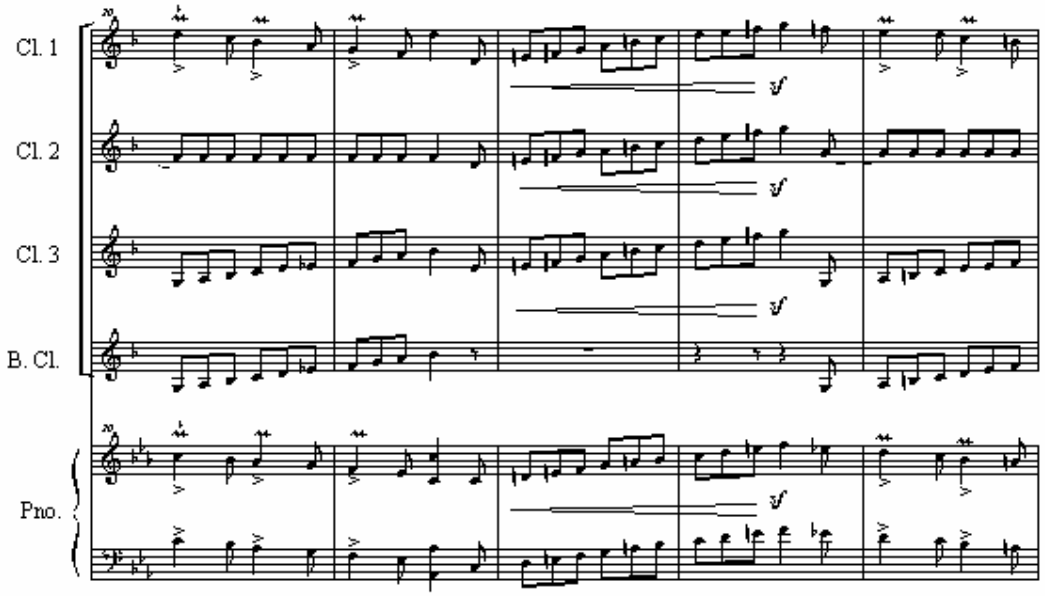

a tempo
Cl. 1
Cl. 2
Cl. 3
B. Clar.
Pno.
a tempo

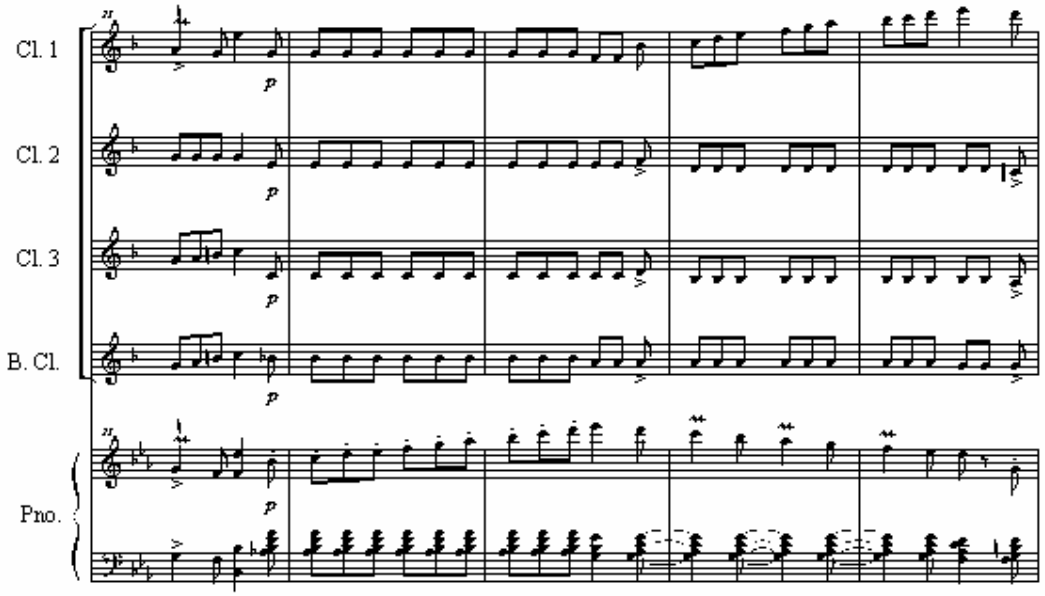

Cl. 1
Cl. 2
Cl. 3
B. Clar.
Pno.

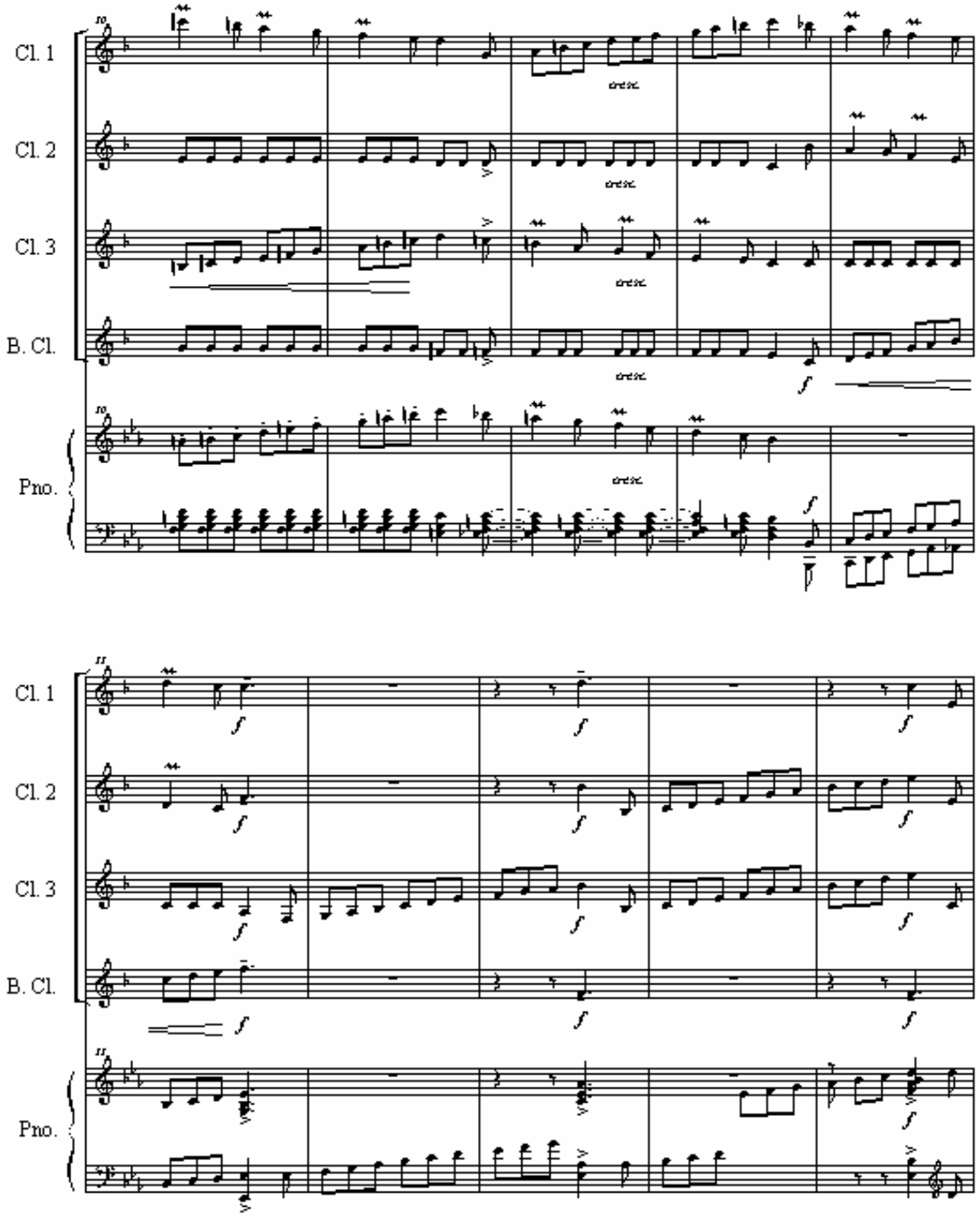

Cl. 1
Cl. 2
Cl. 3
B. Clar.
Pno.
pp
più f

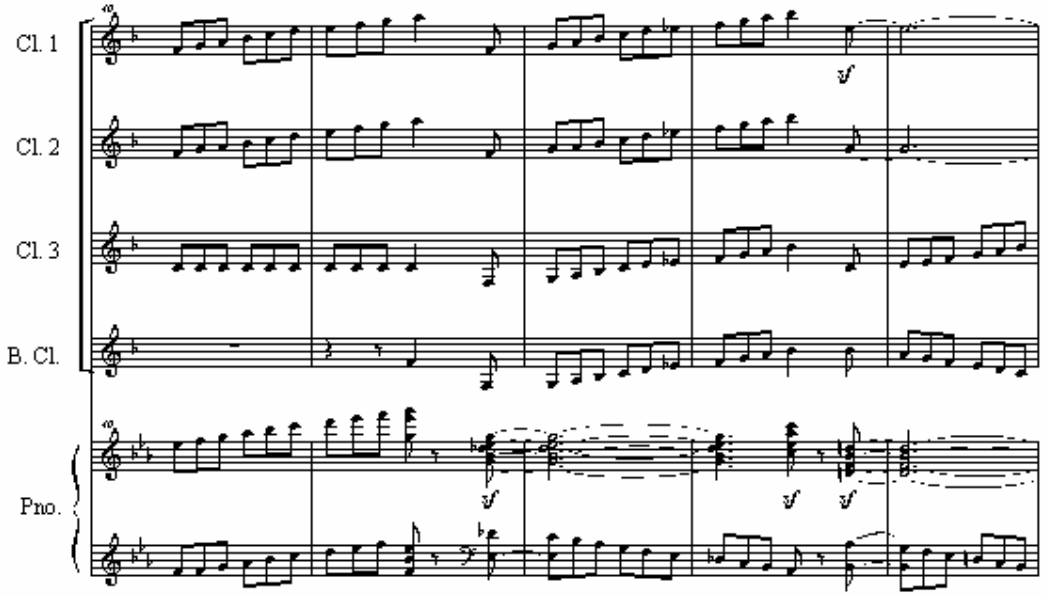

Cl. 1
Cl. 2
Cl. 3
B. Clar.
Pno.
pp
dim.

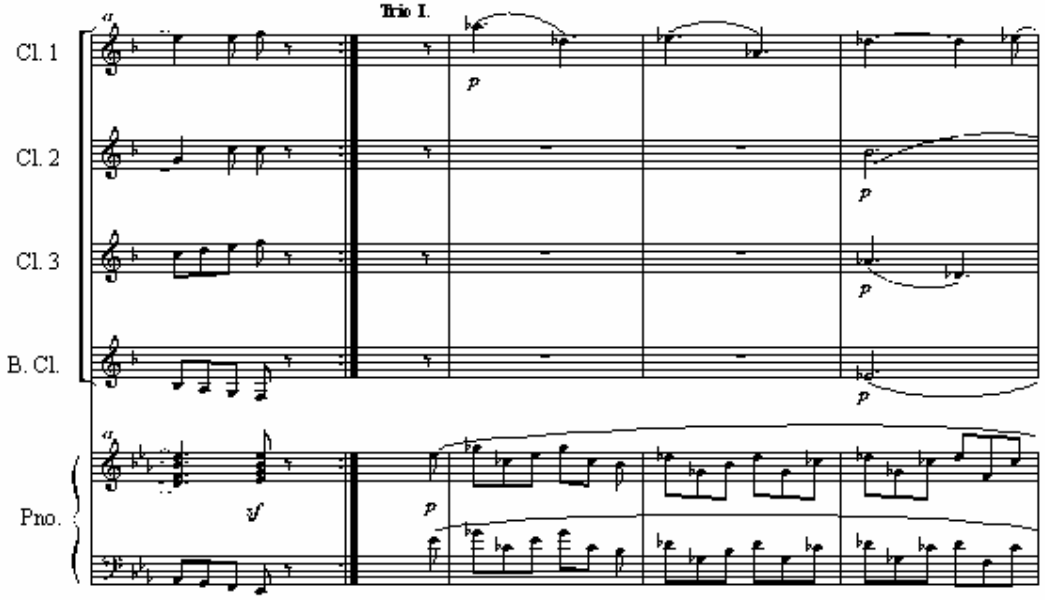

Scherzo.
Molto vivace.
Bb Clarinet 1
Bb Clarinet 2
Bb Clarinet 3
Bb Bass Clarinet
Molto vivace.
Piano
marcato
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.

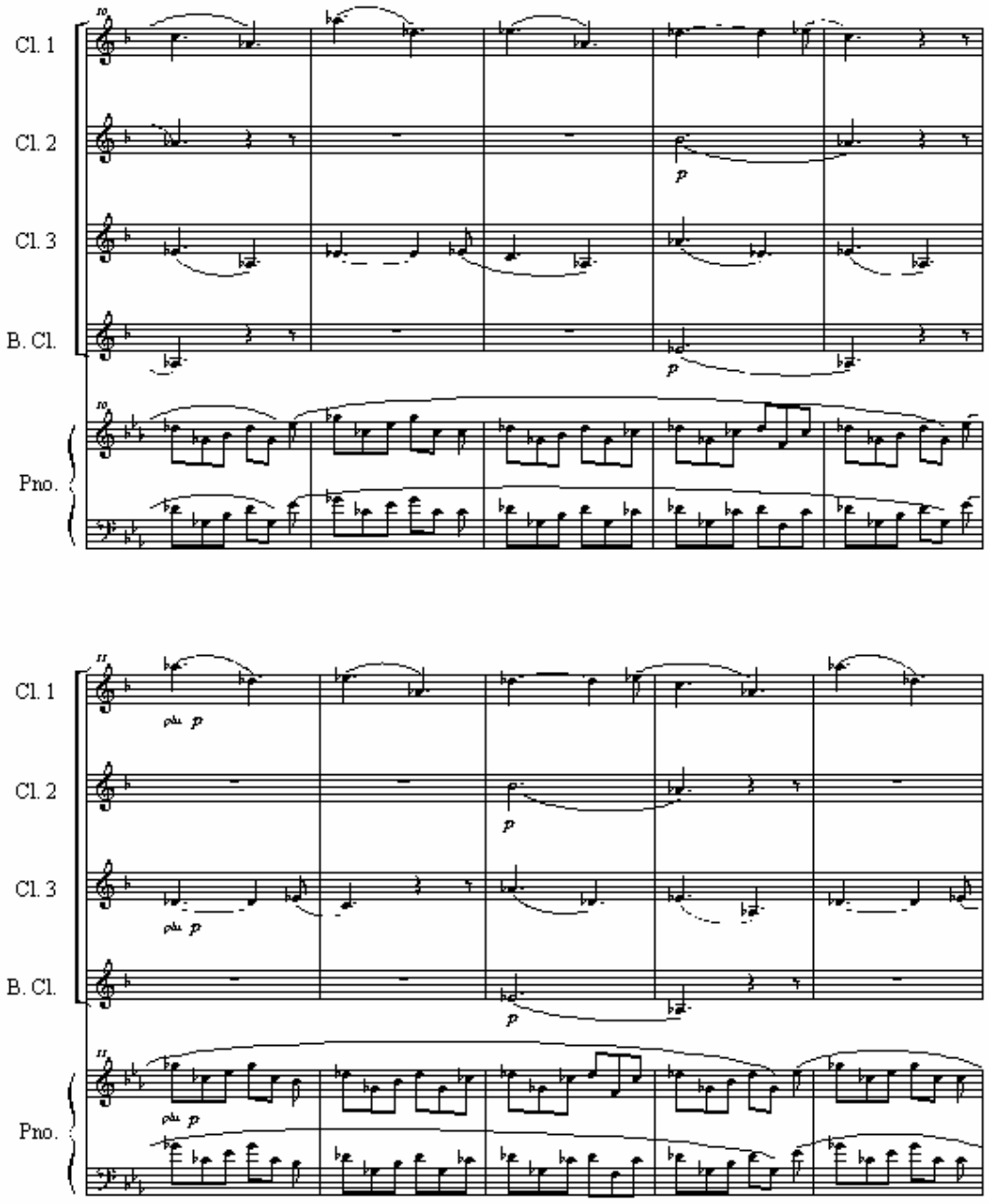

Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.

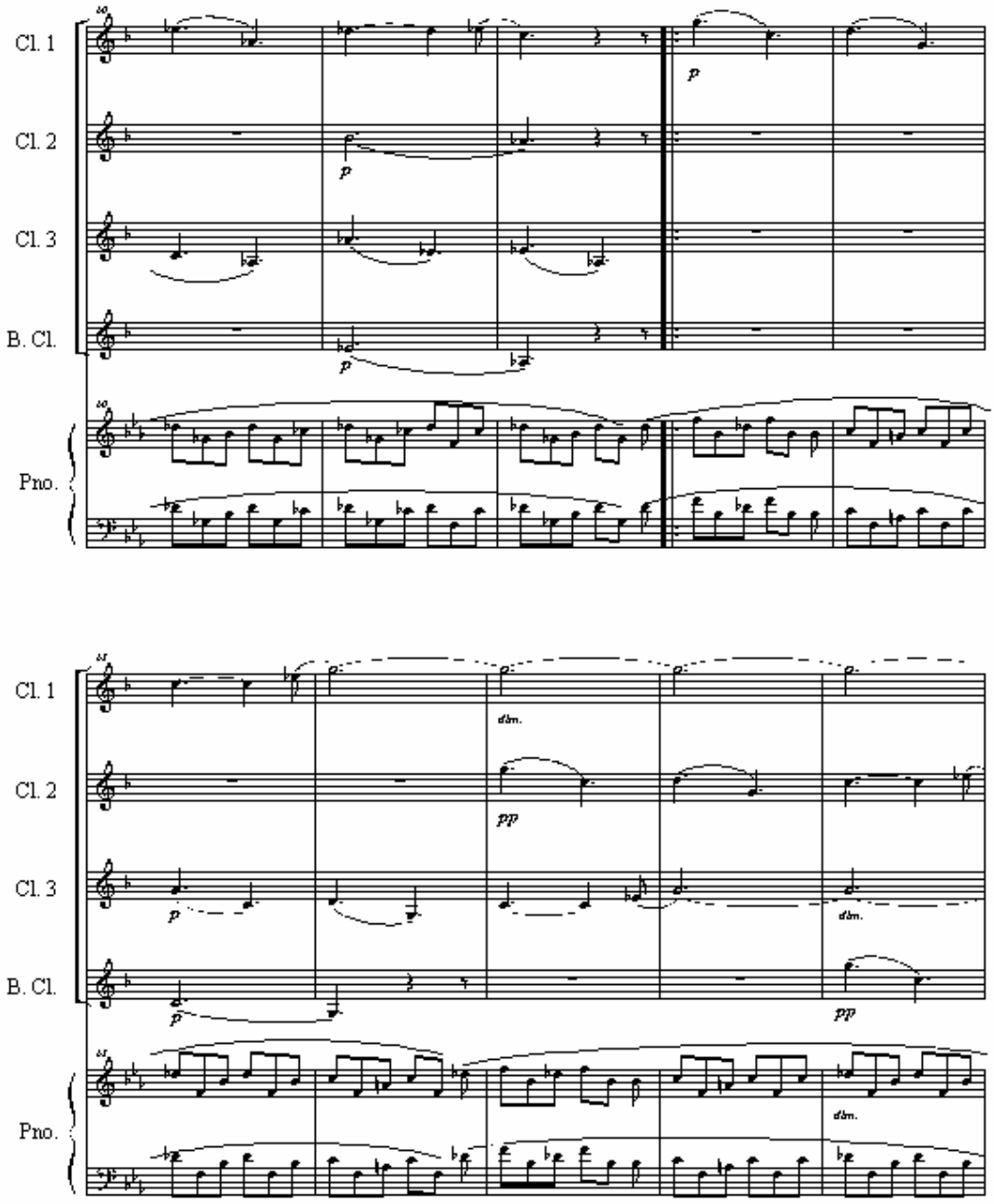

Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.

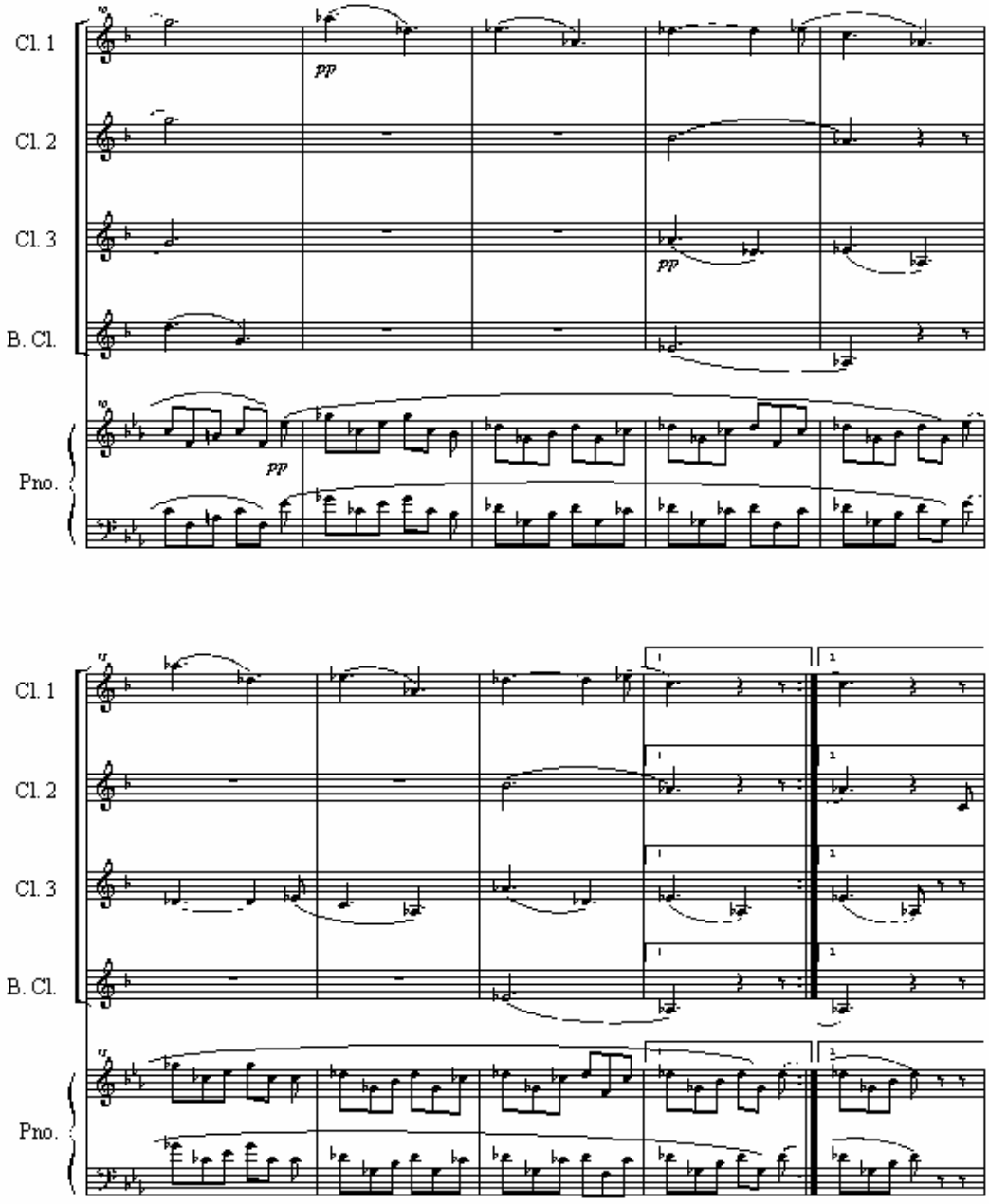

Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.

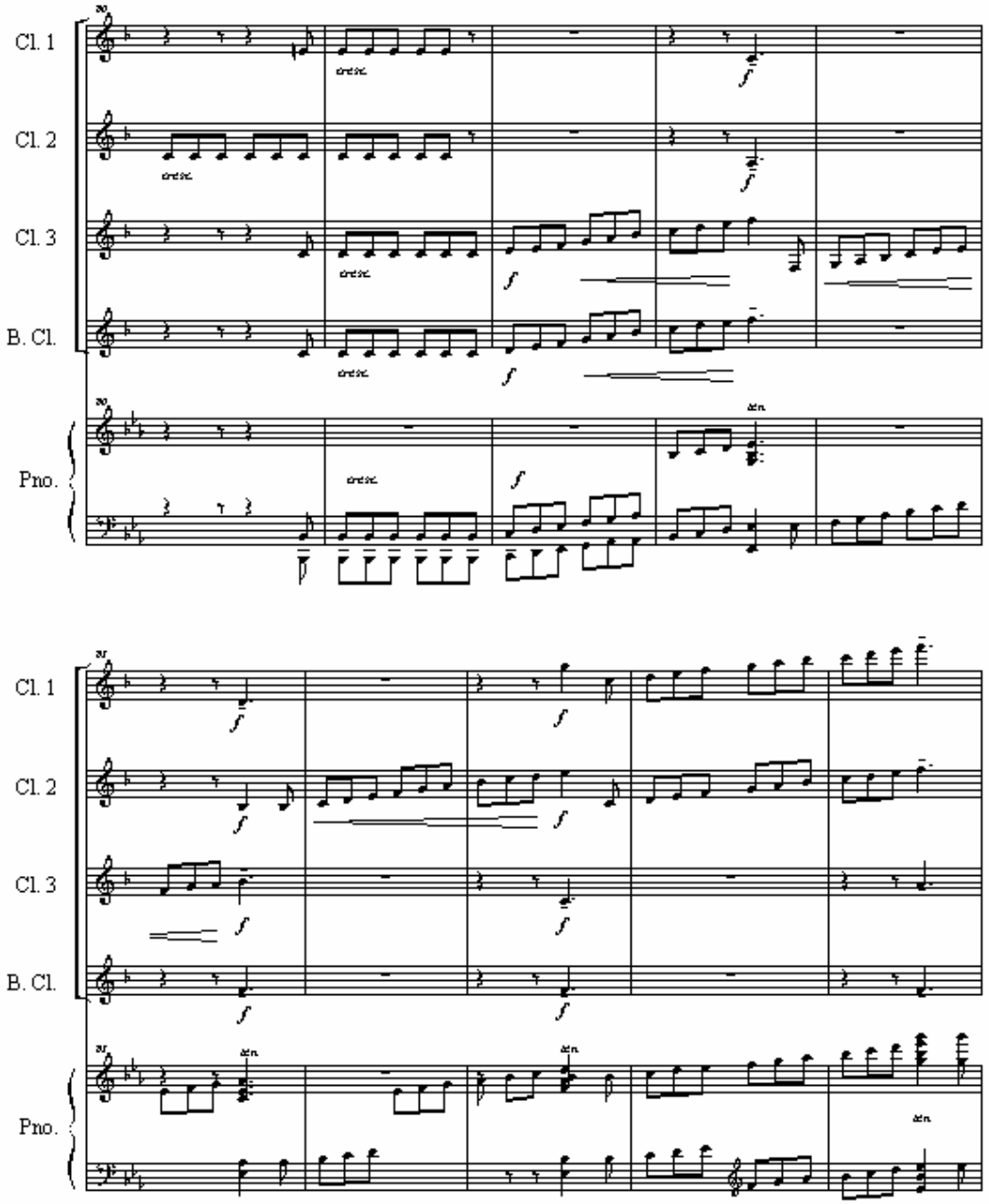

Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.

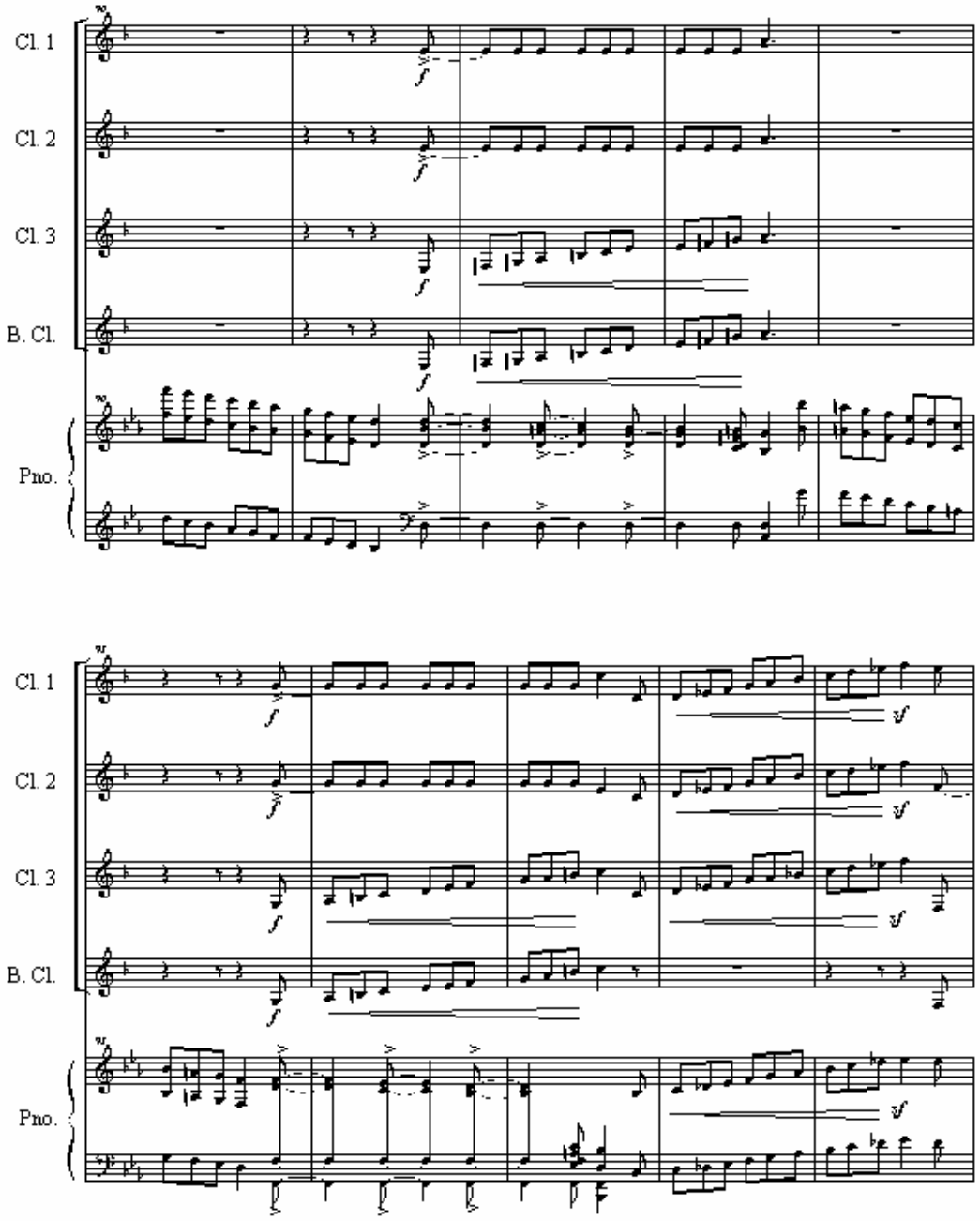

Trio I.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.

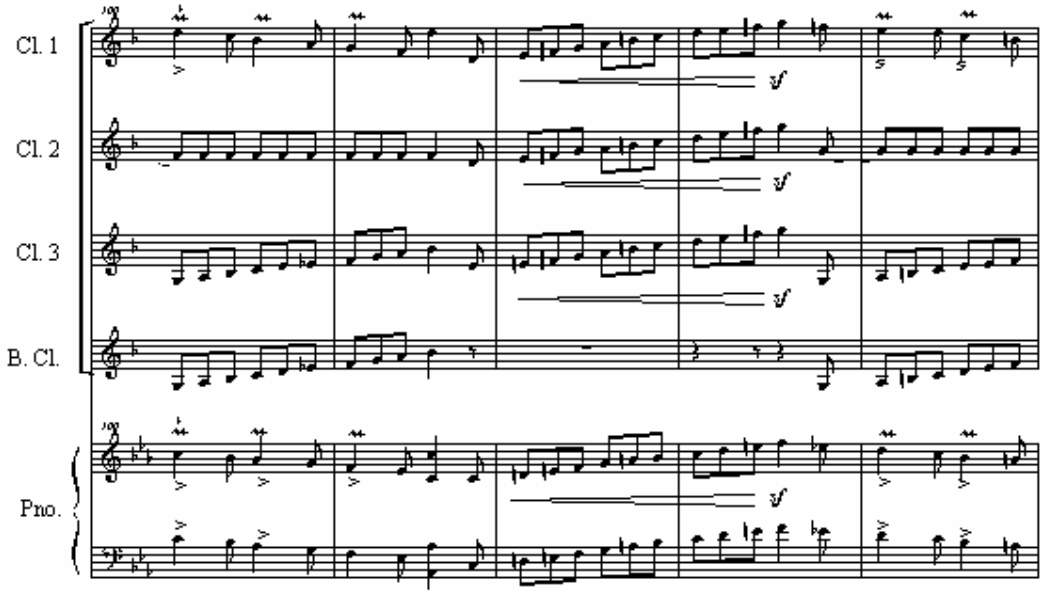

Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.
p
poco p

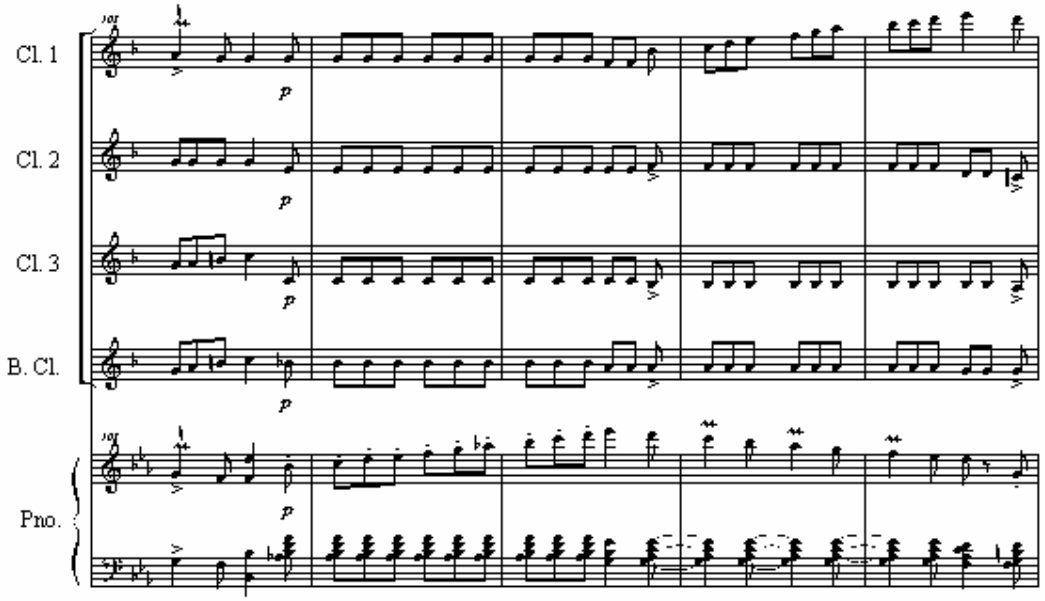

Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.
p
dim.
pp

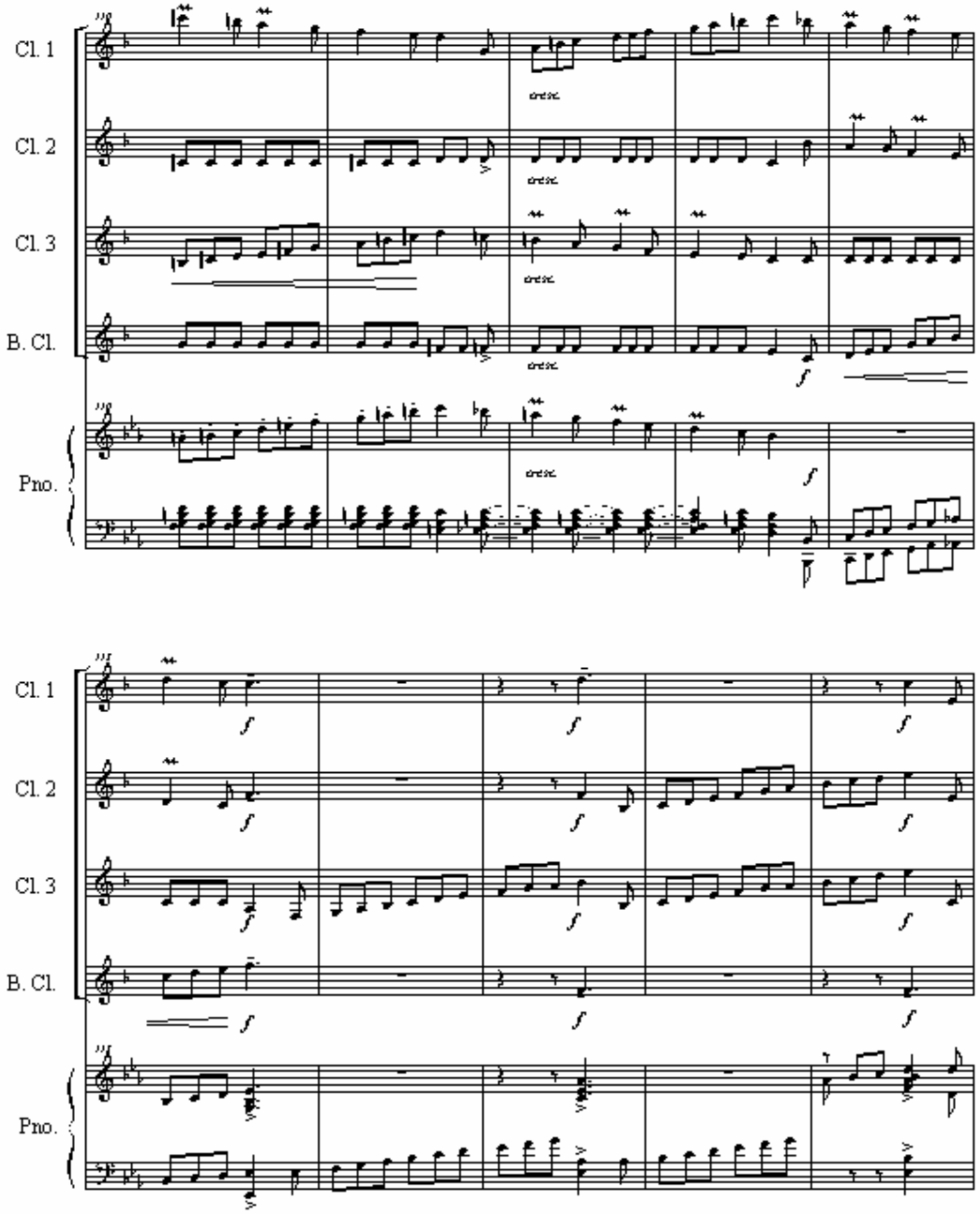

Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.
pp
pp
pp
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.

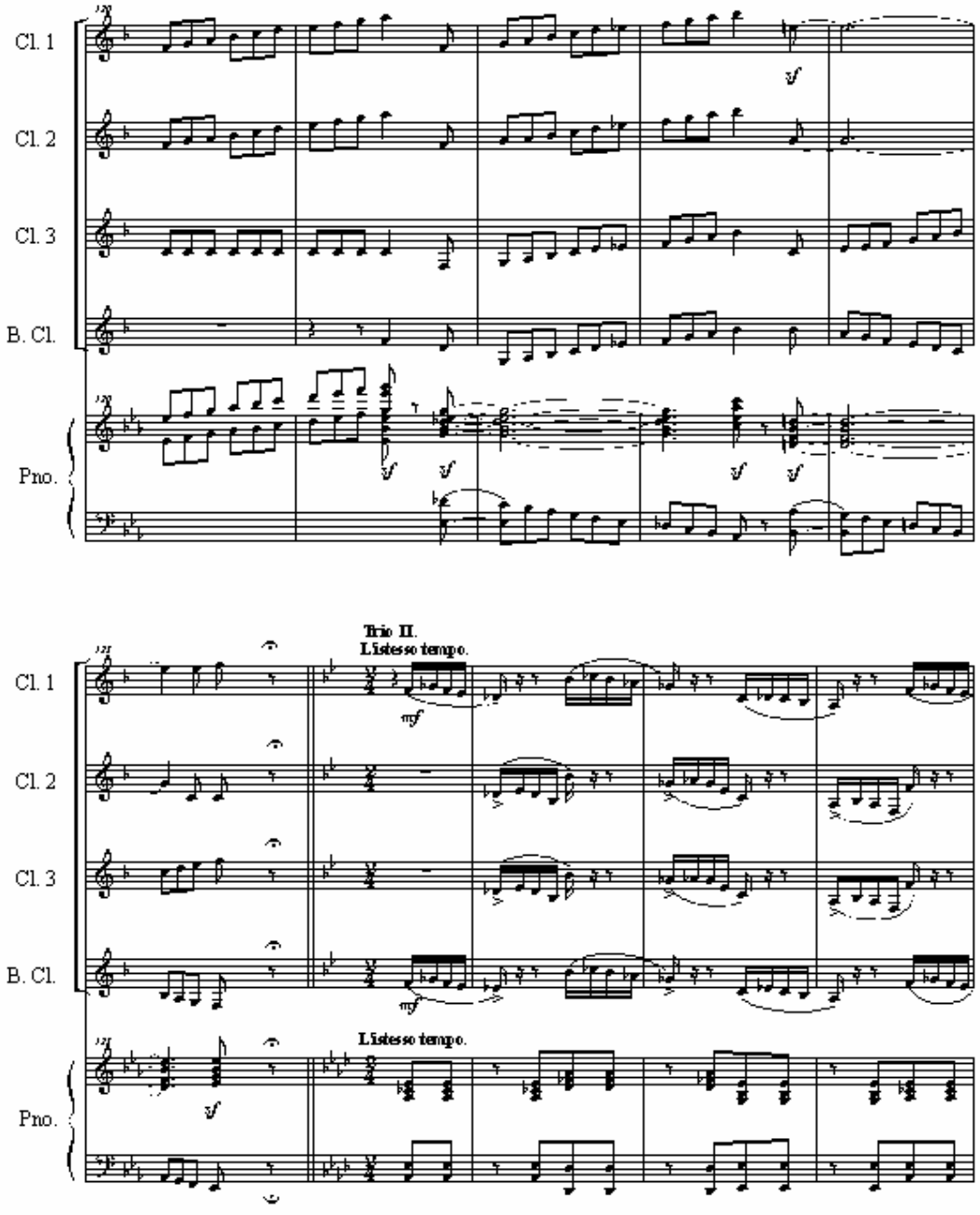

Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.

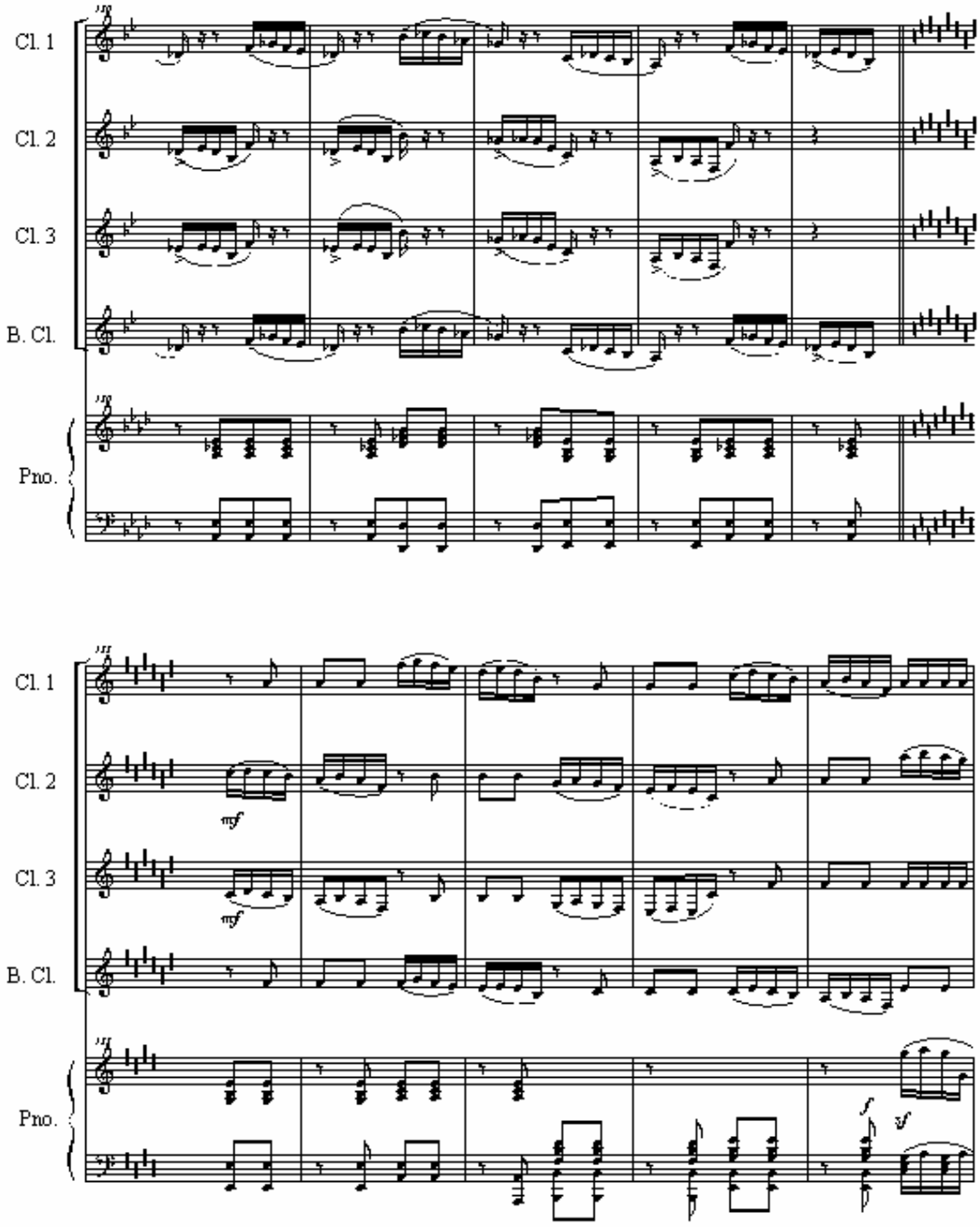

Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.

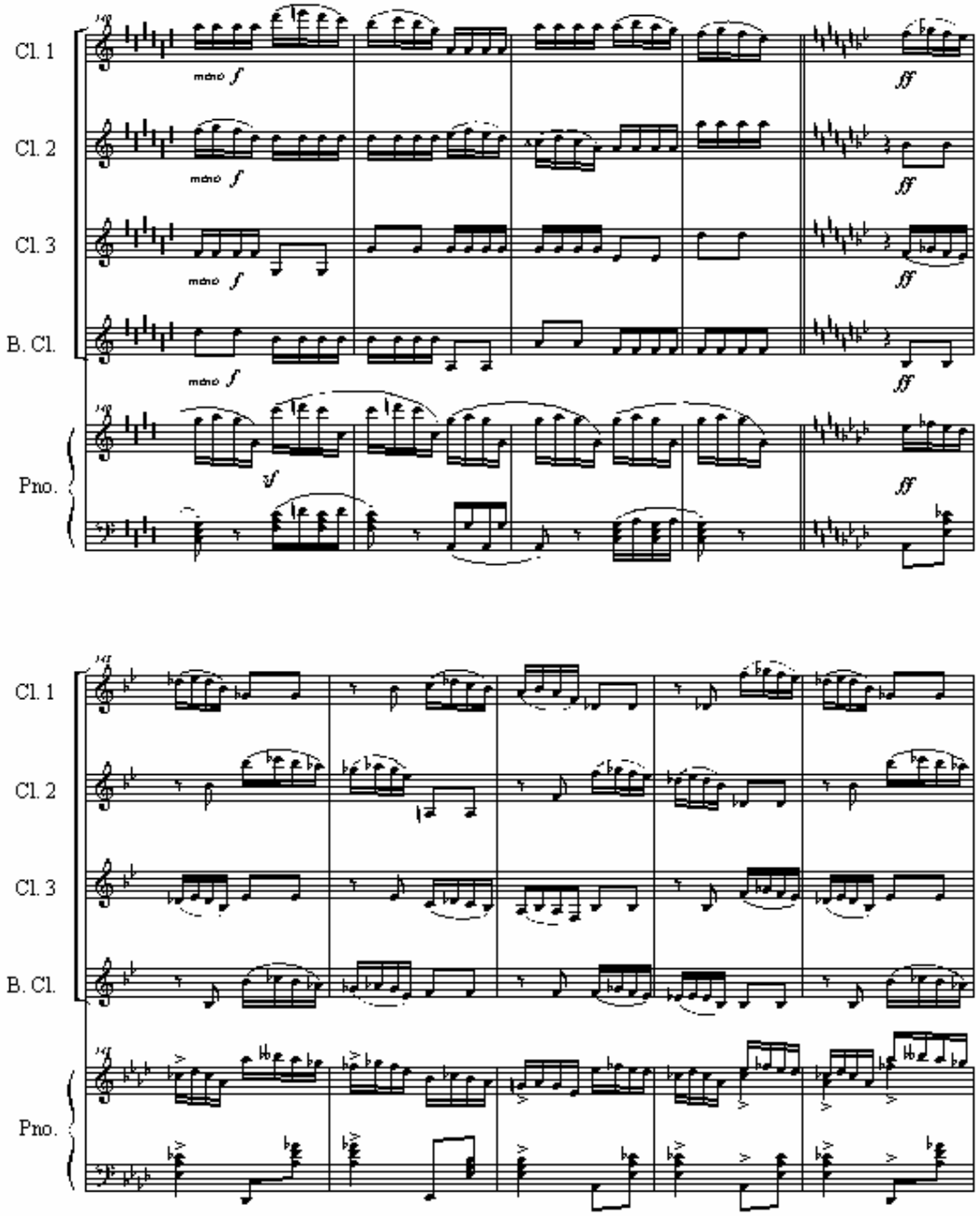

Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.
sf

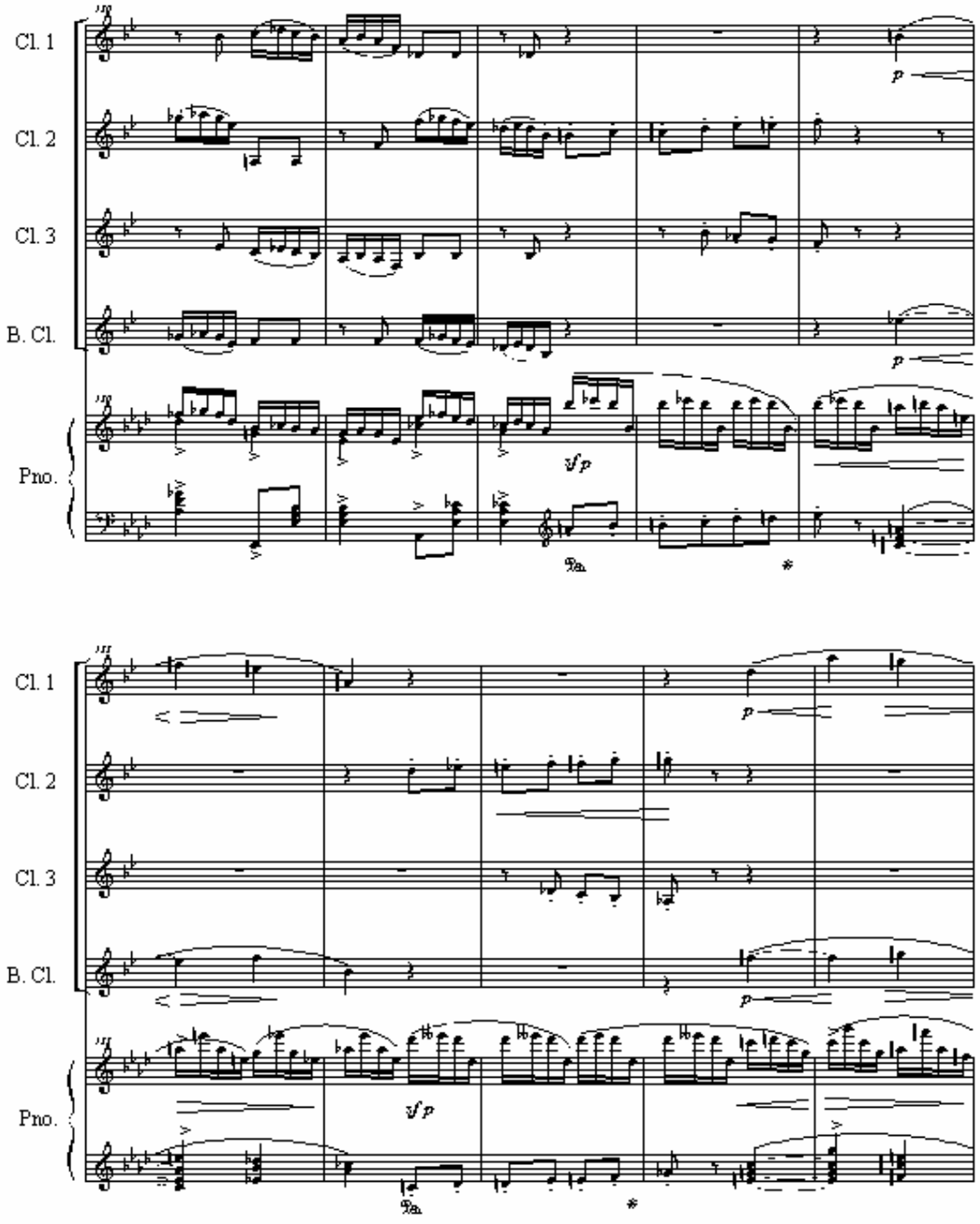

Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.
p

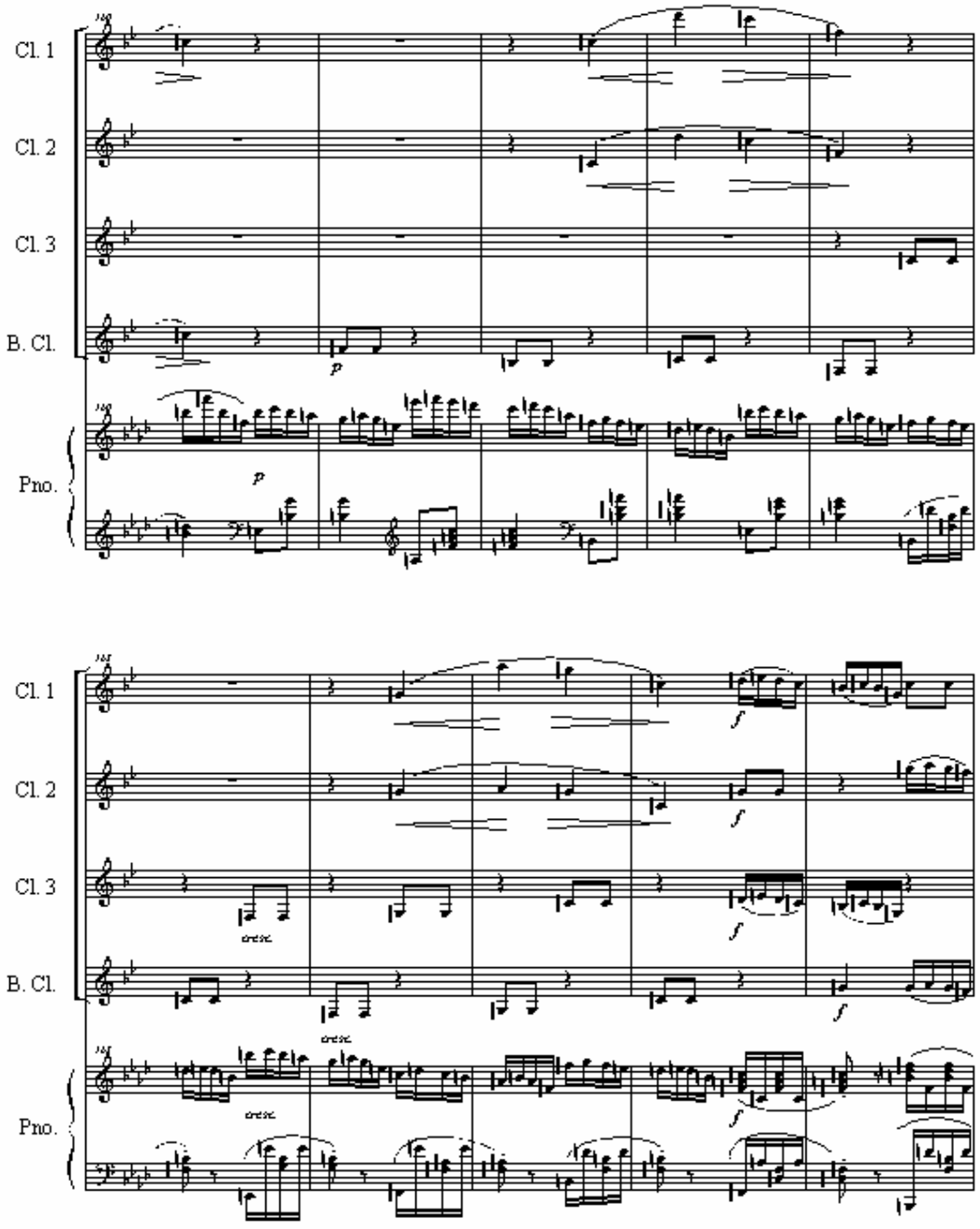

Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.

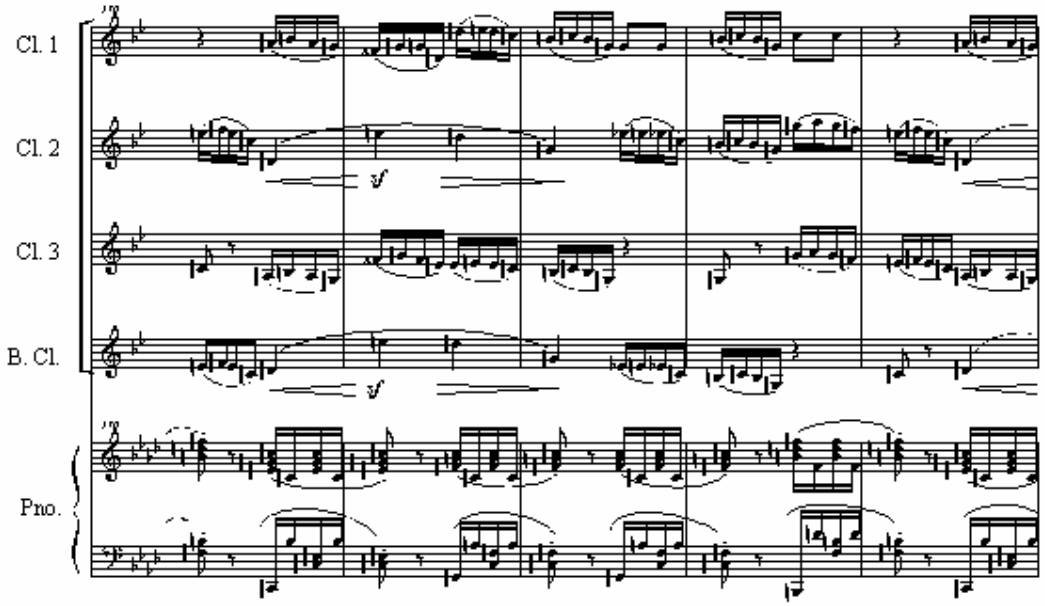

Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.
Trio II.
L'istesso tempo.
L'istesso tempo.

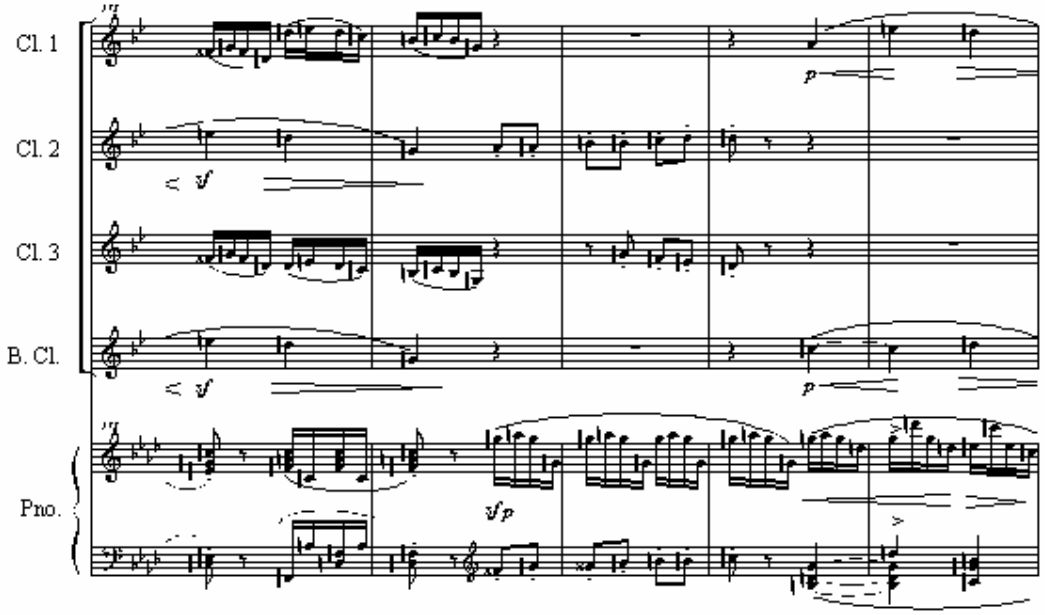

Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.
mf
mf
f
sf

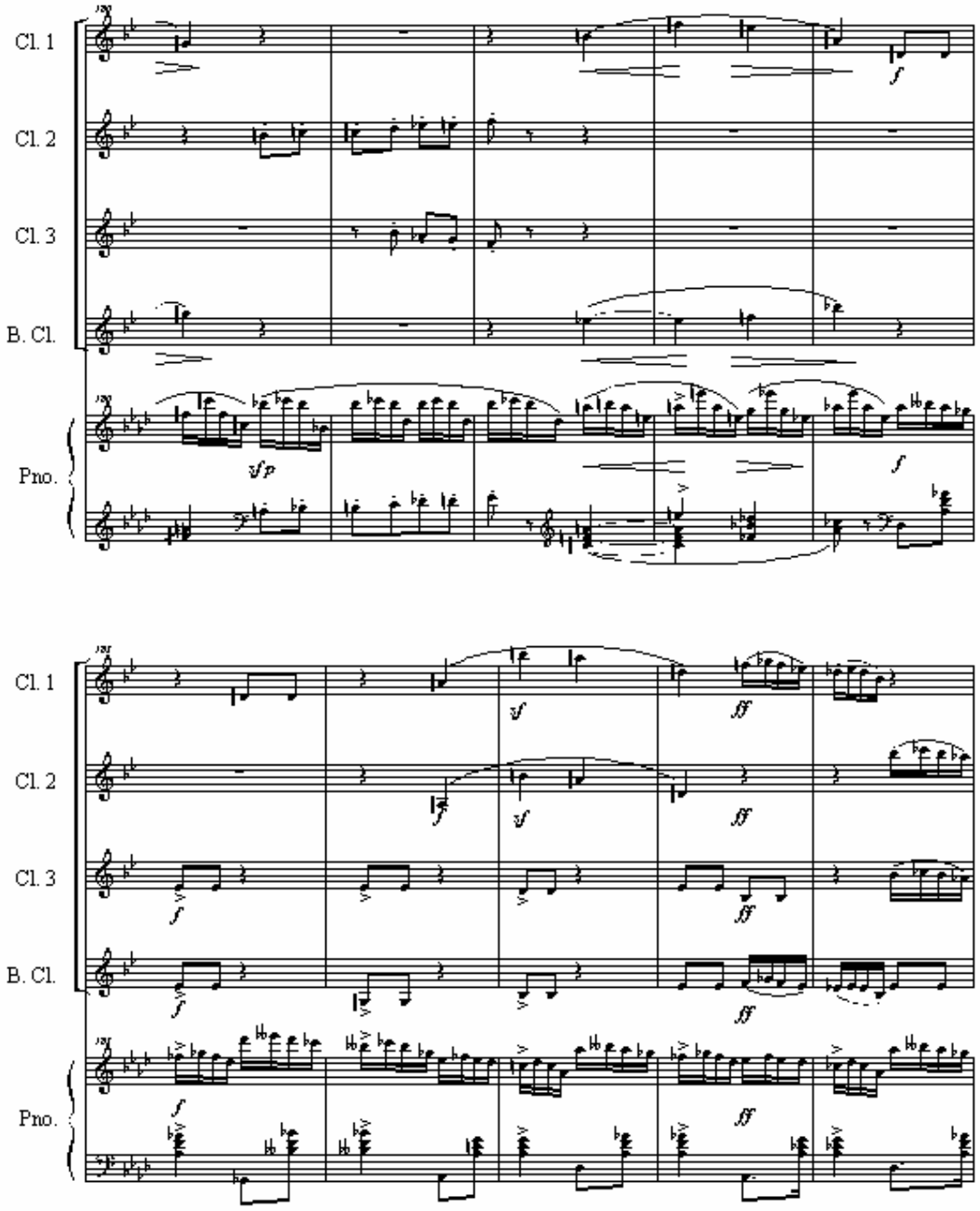

Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.
mono f
ff
sf

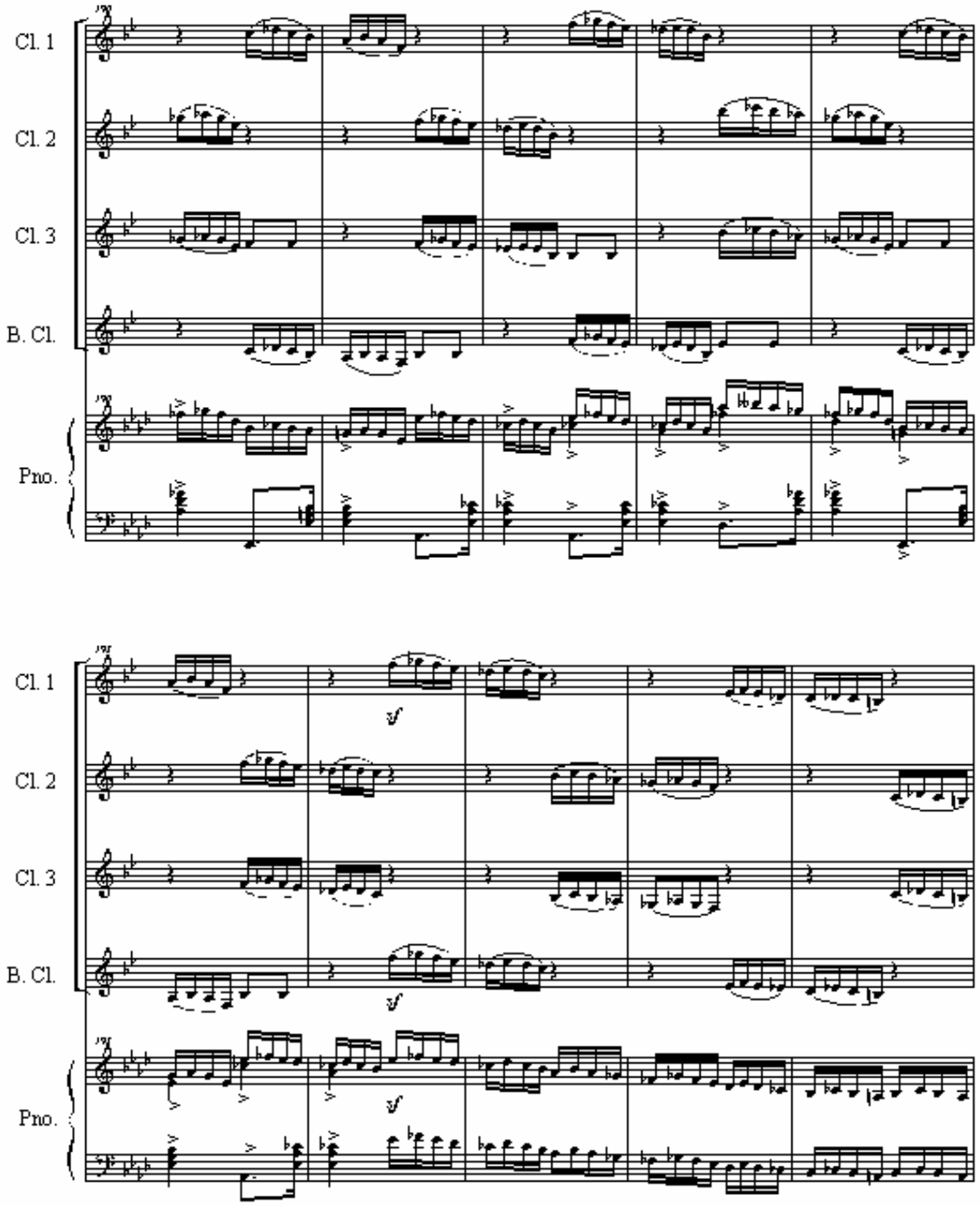

Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.
sfp
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.
sfp

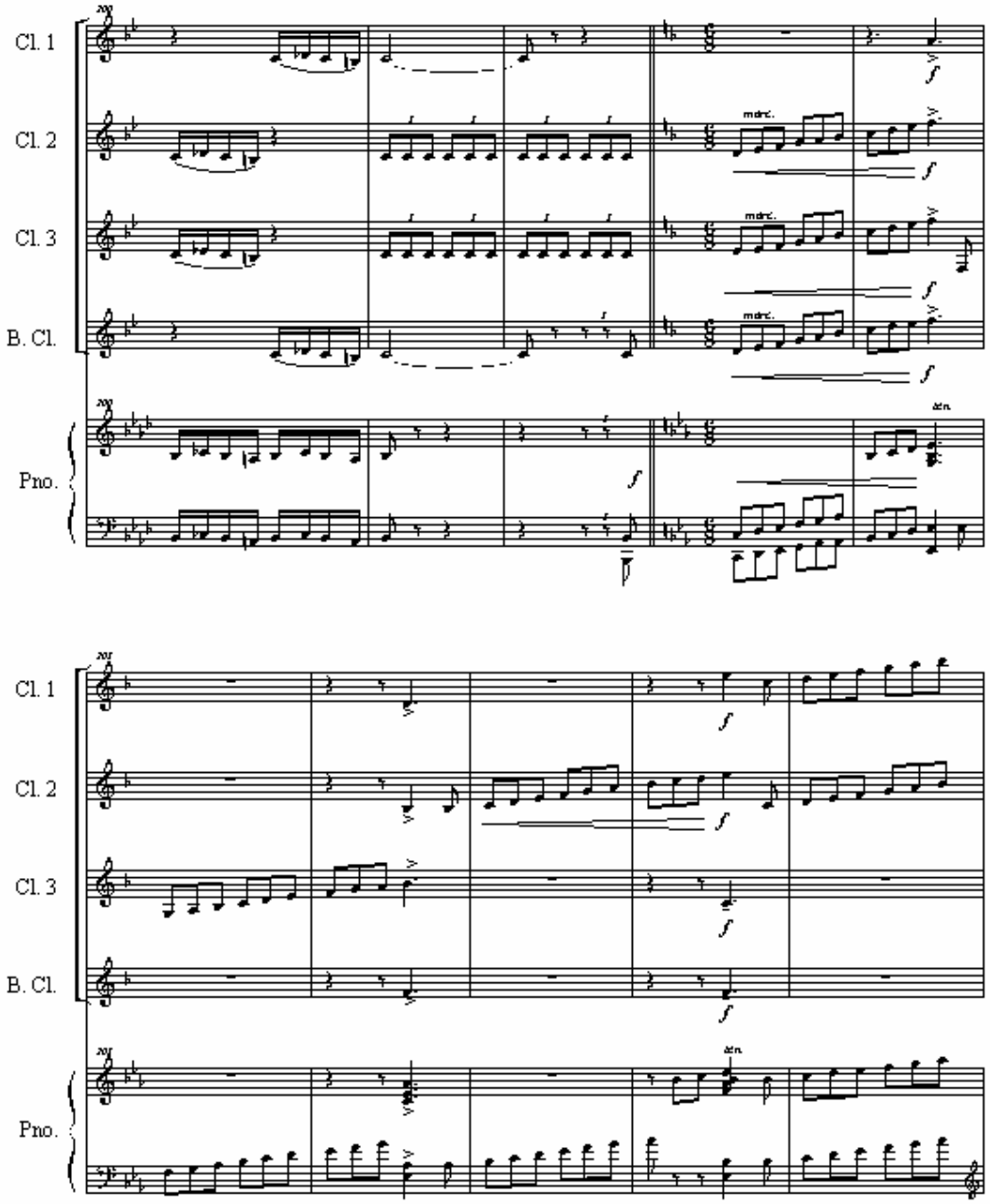

Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.
p
cresc.
f

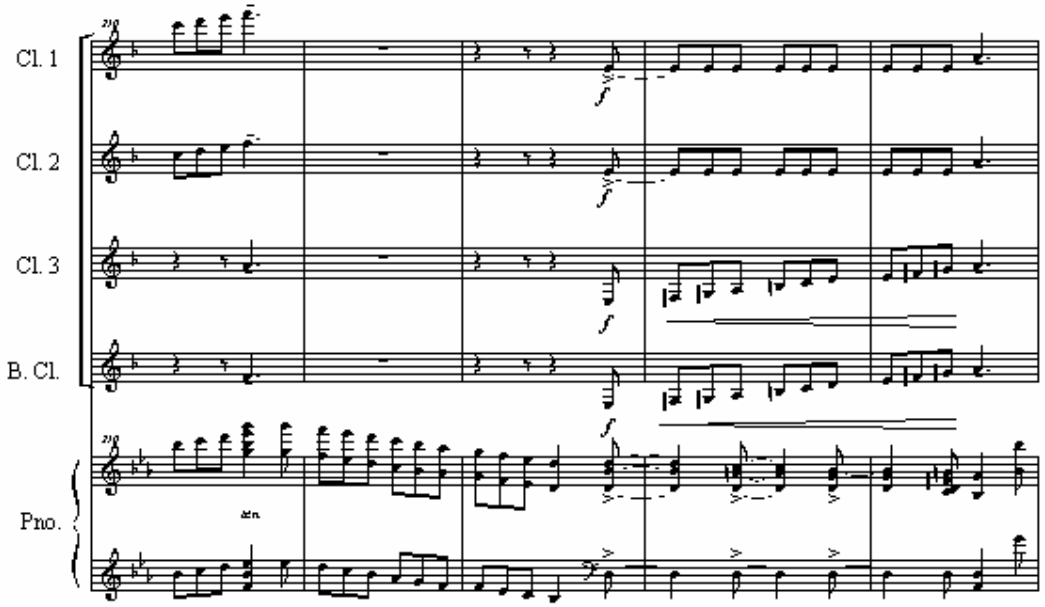

Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.
sf
sf

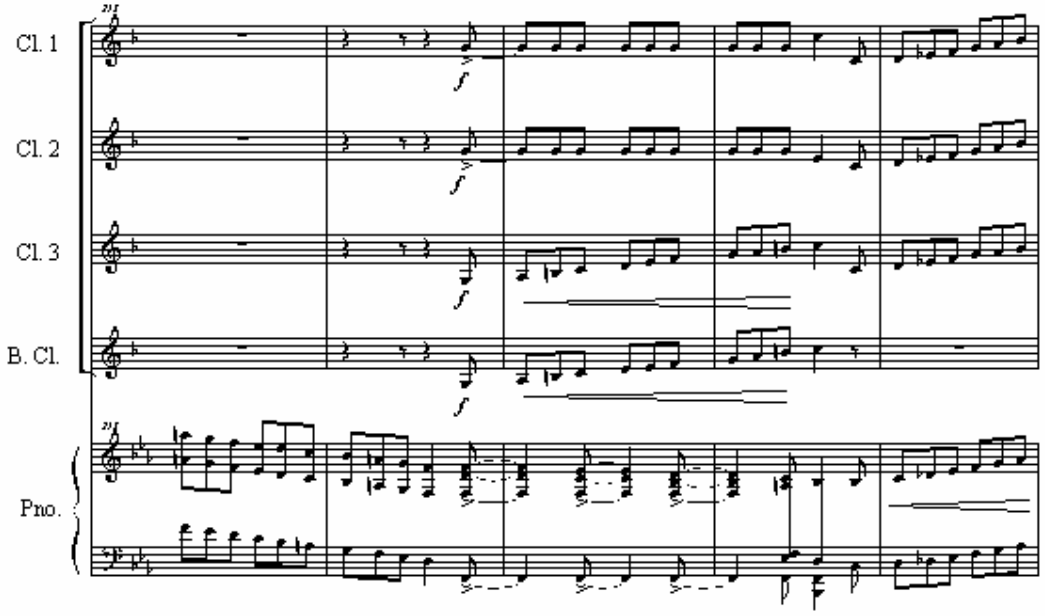

Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.
sf
sf
p
p
sfp


Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.
sfp
f
sf
ff


Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.


Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.


Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.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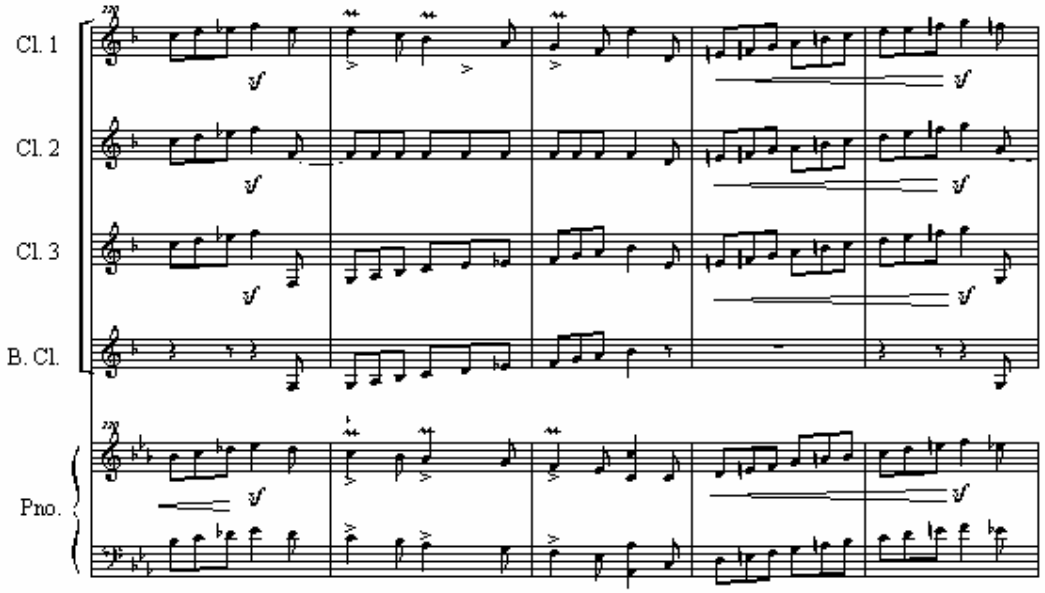
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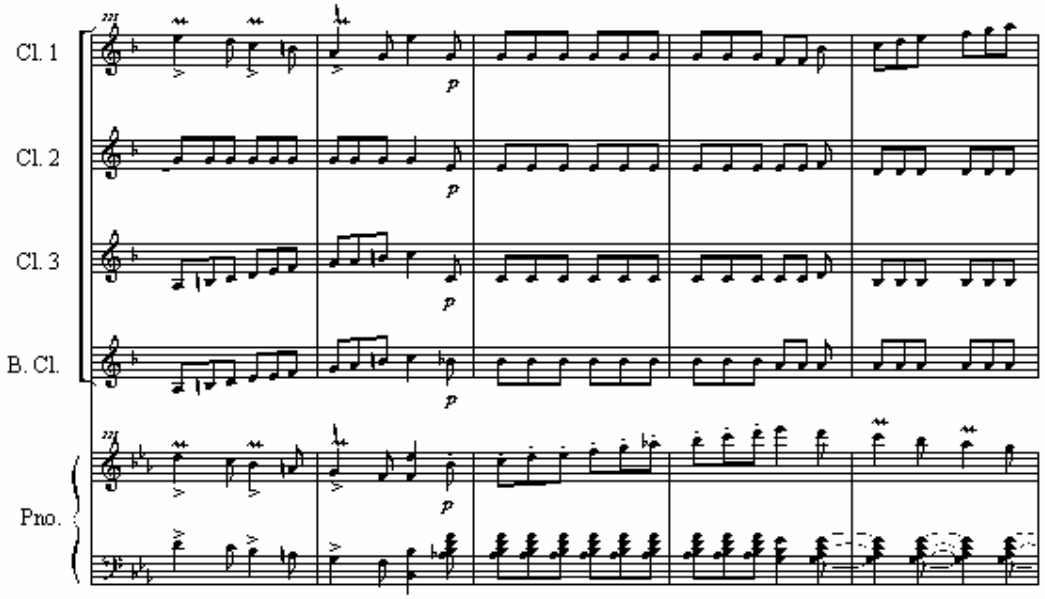
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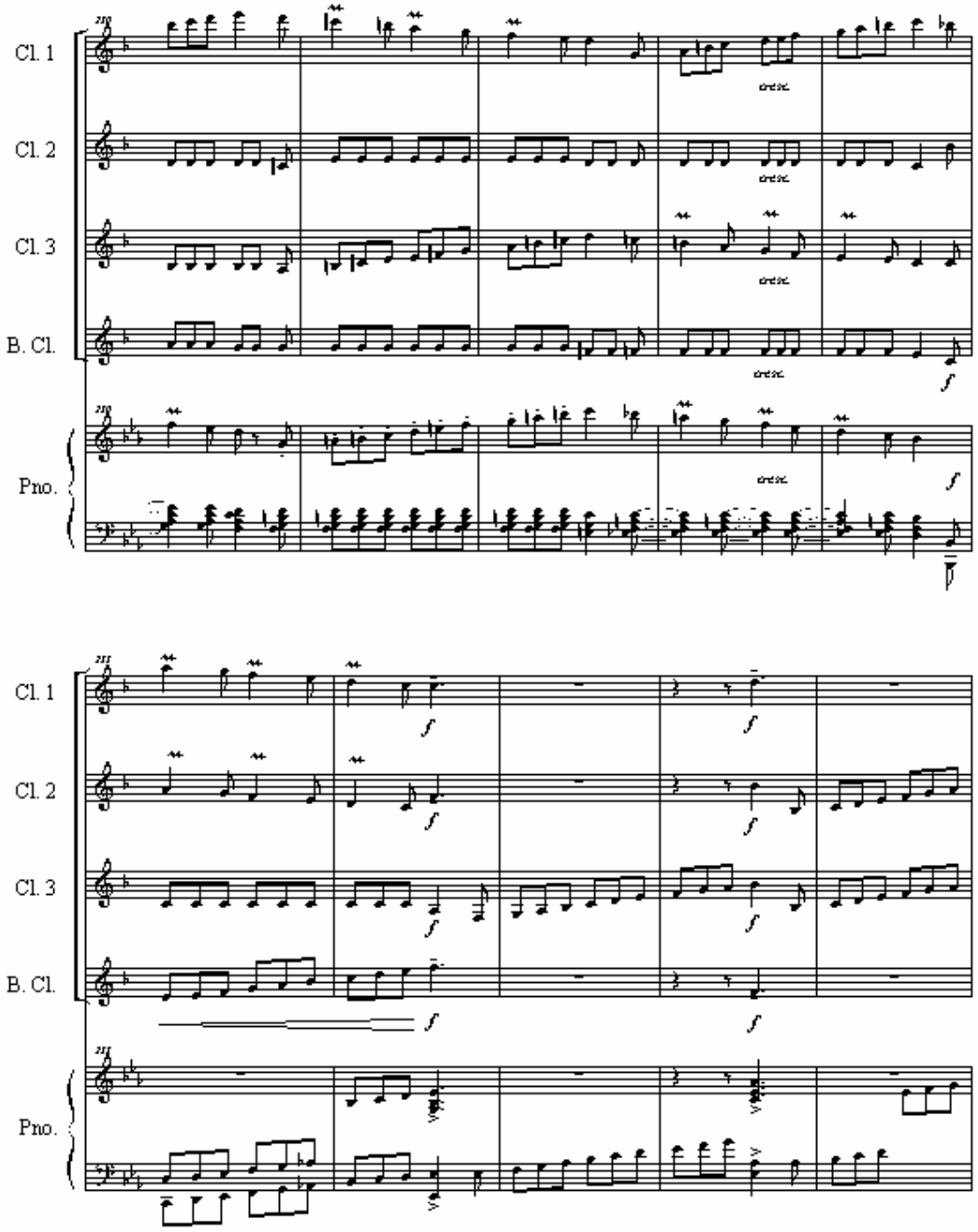
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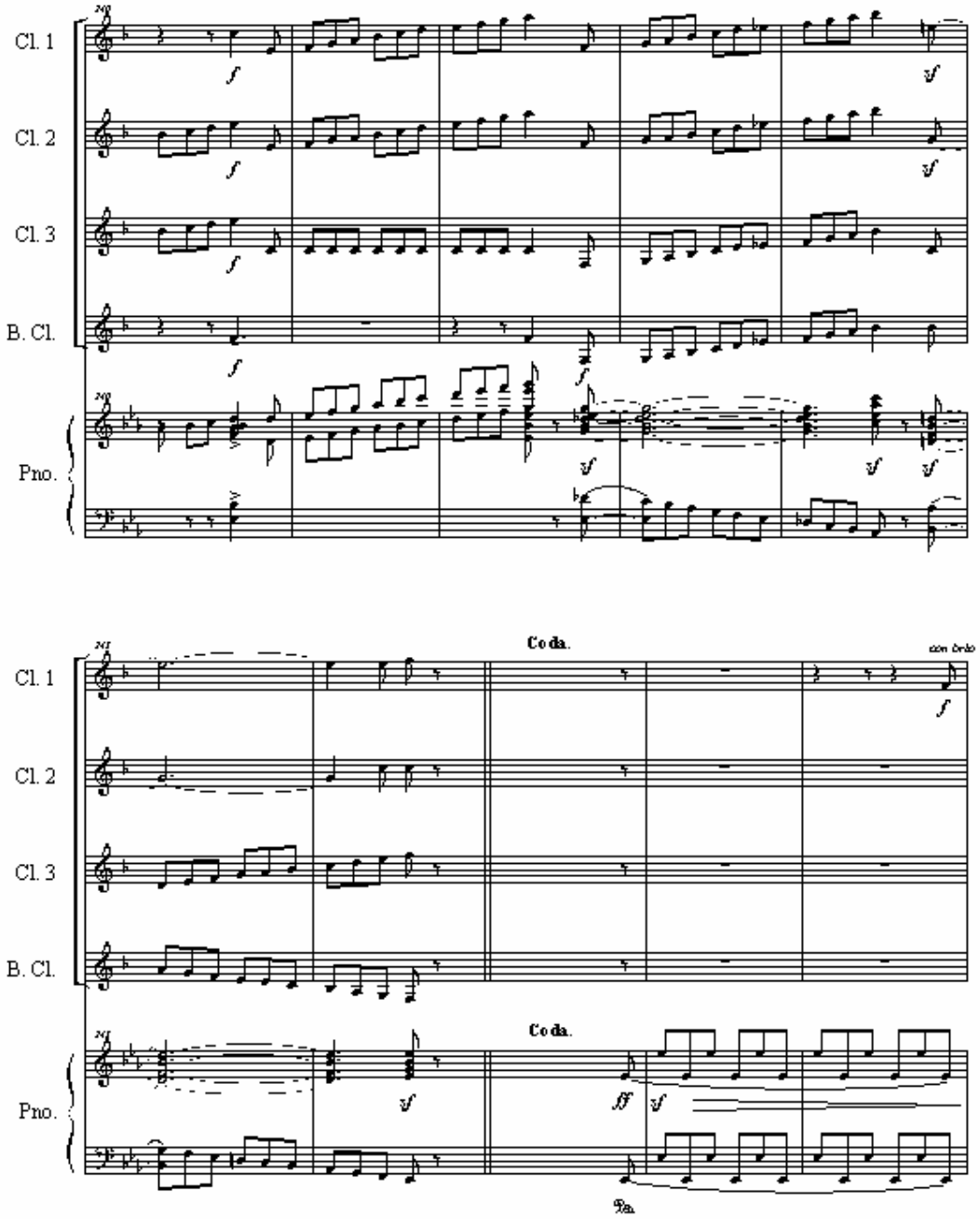
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con brio
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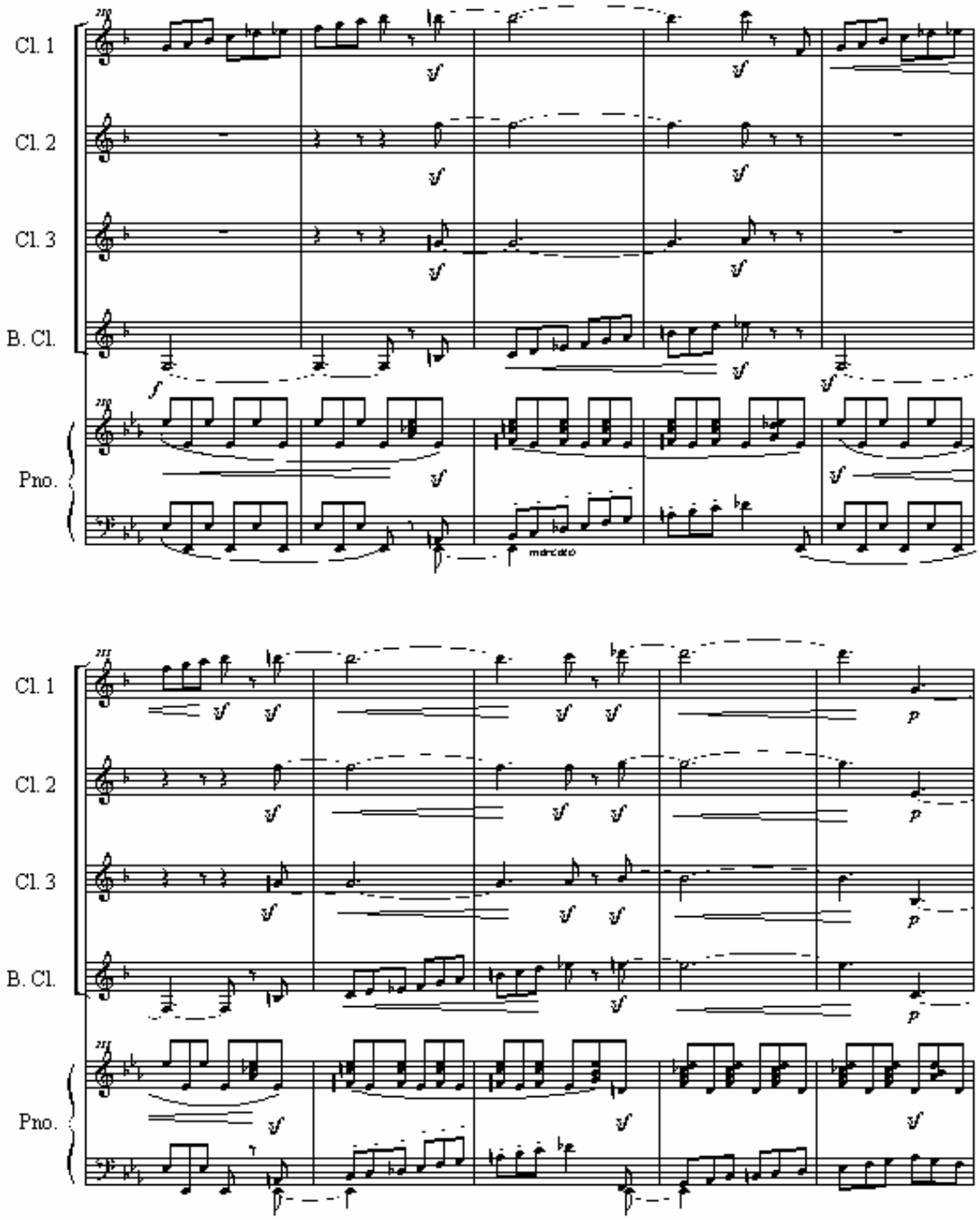
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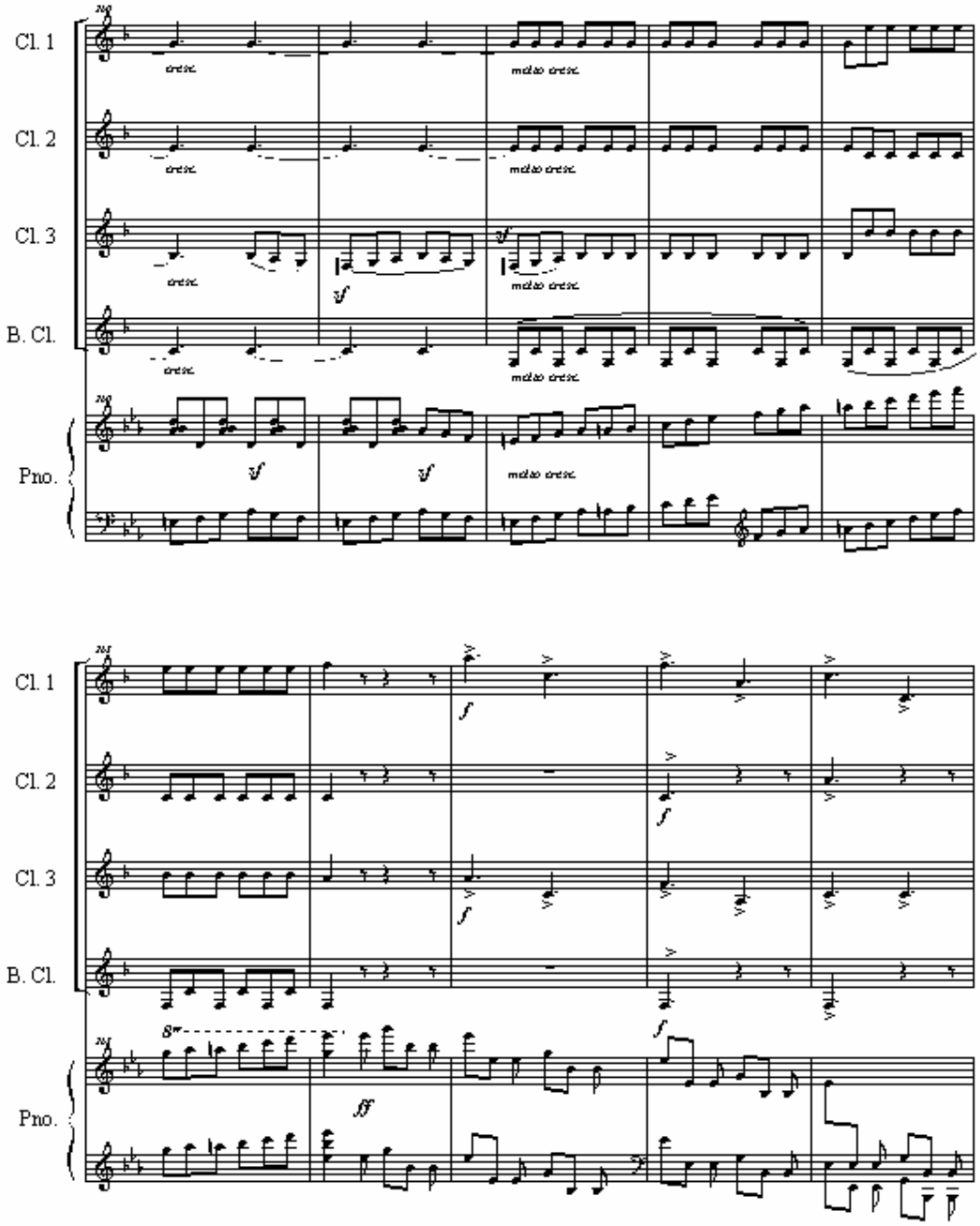
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f
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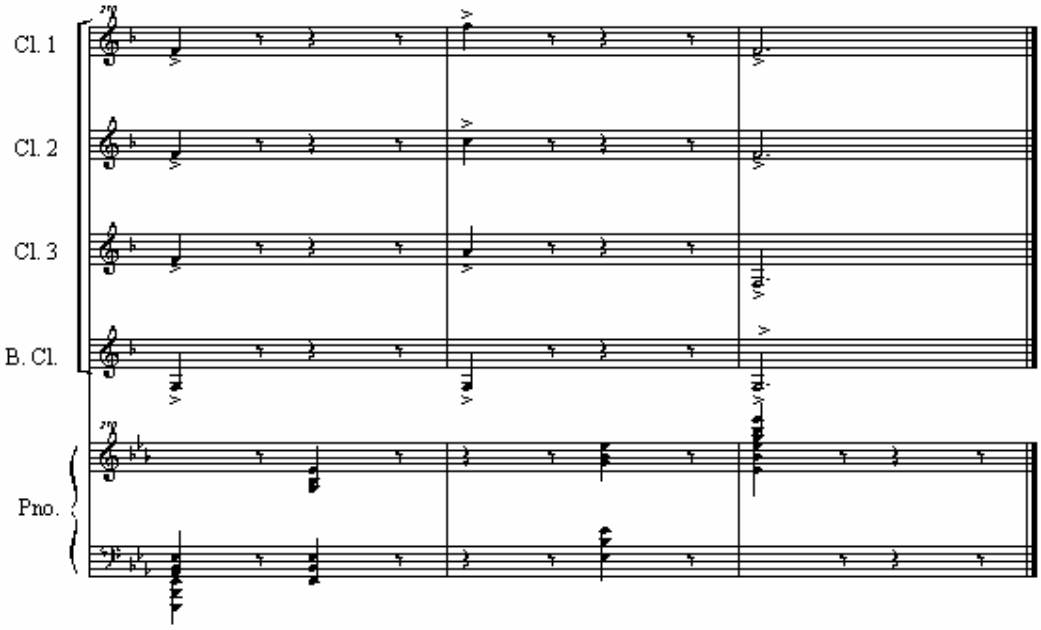
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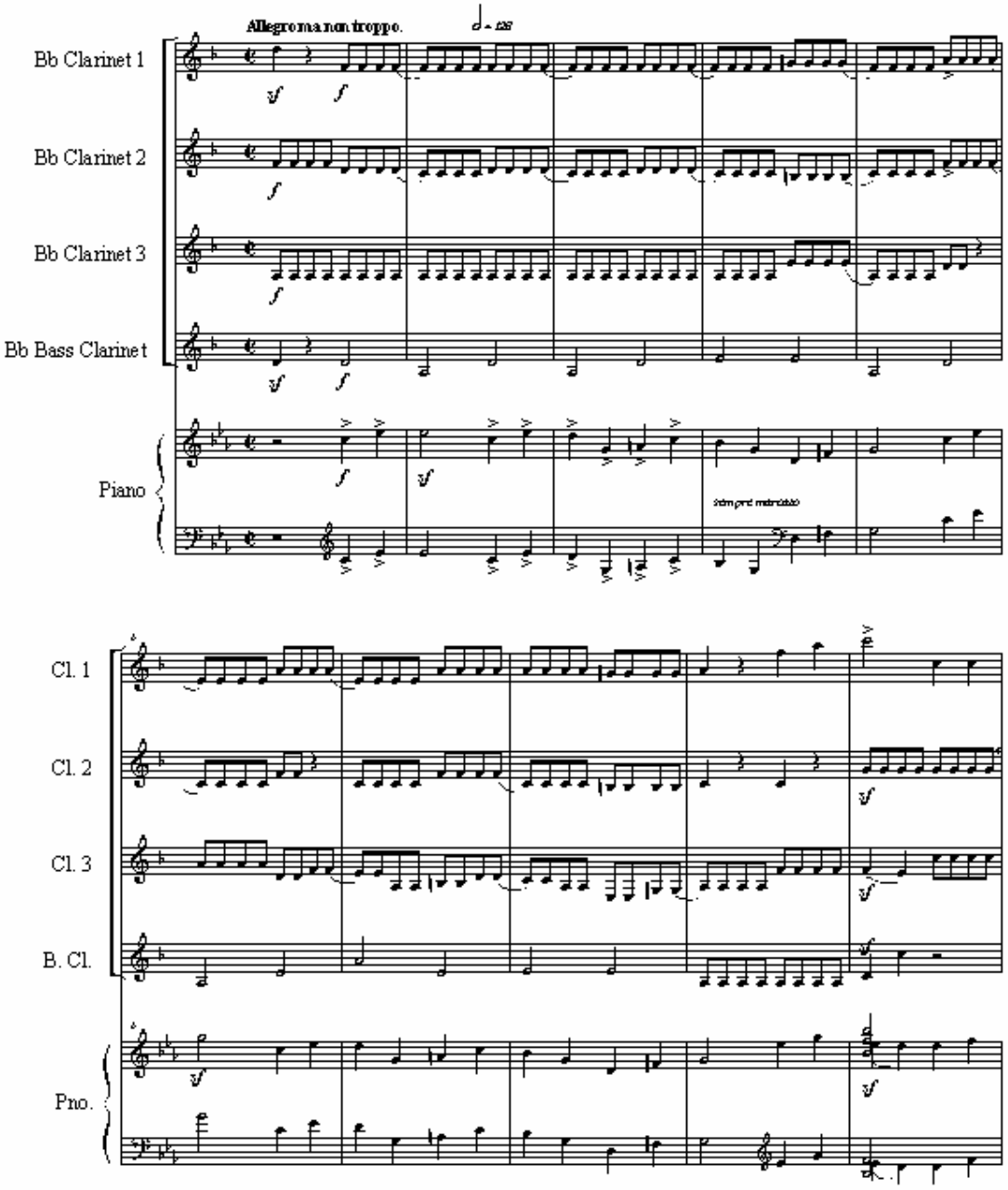
Allegro ma non troppo.
Bb Clarinet 1
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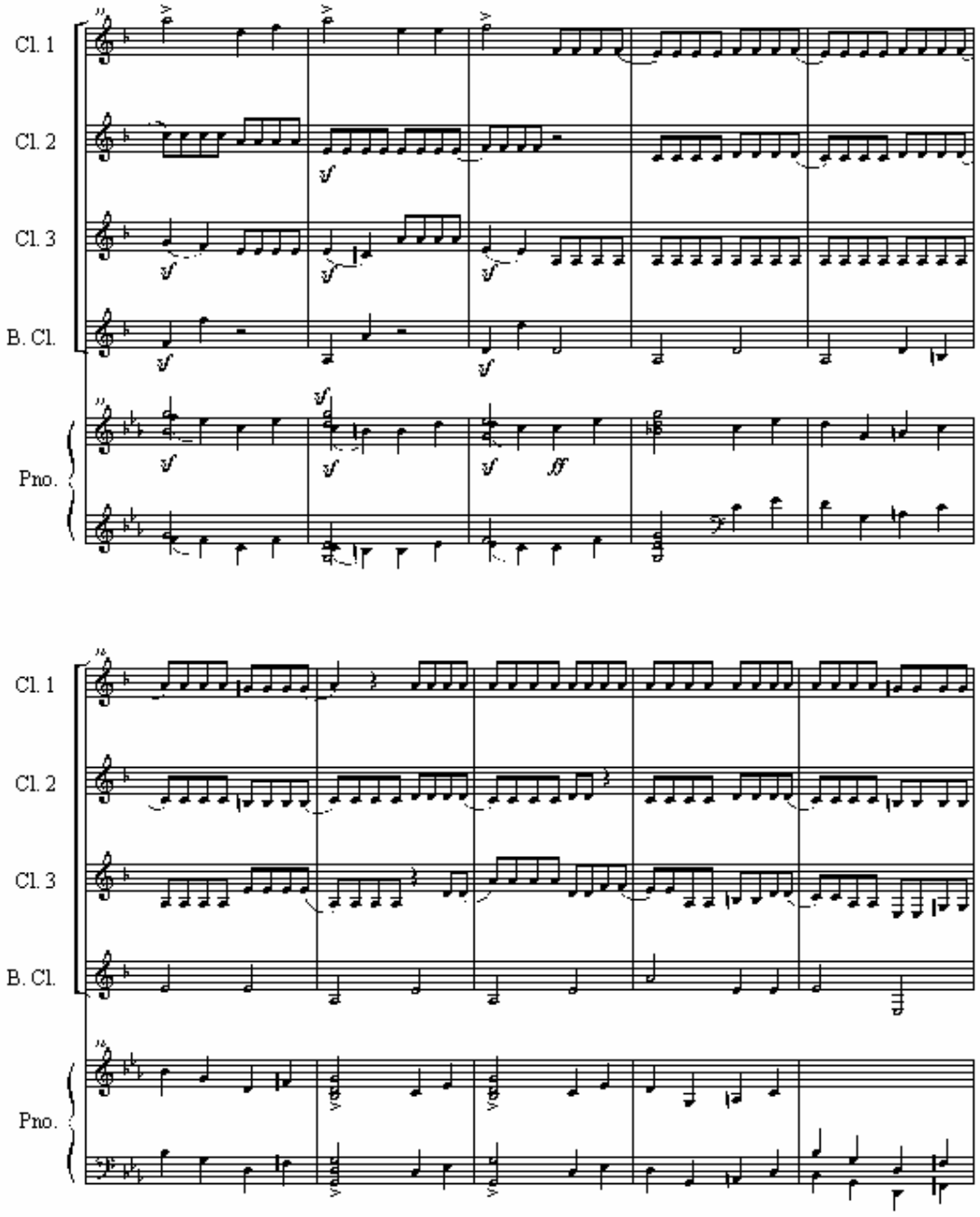
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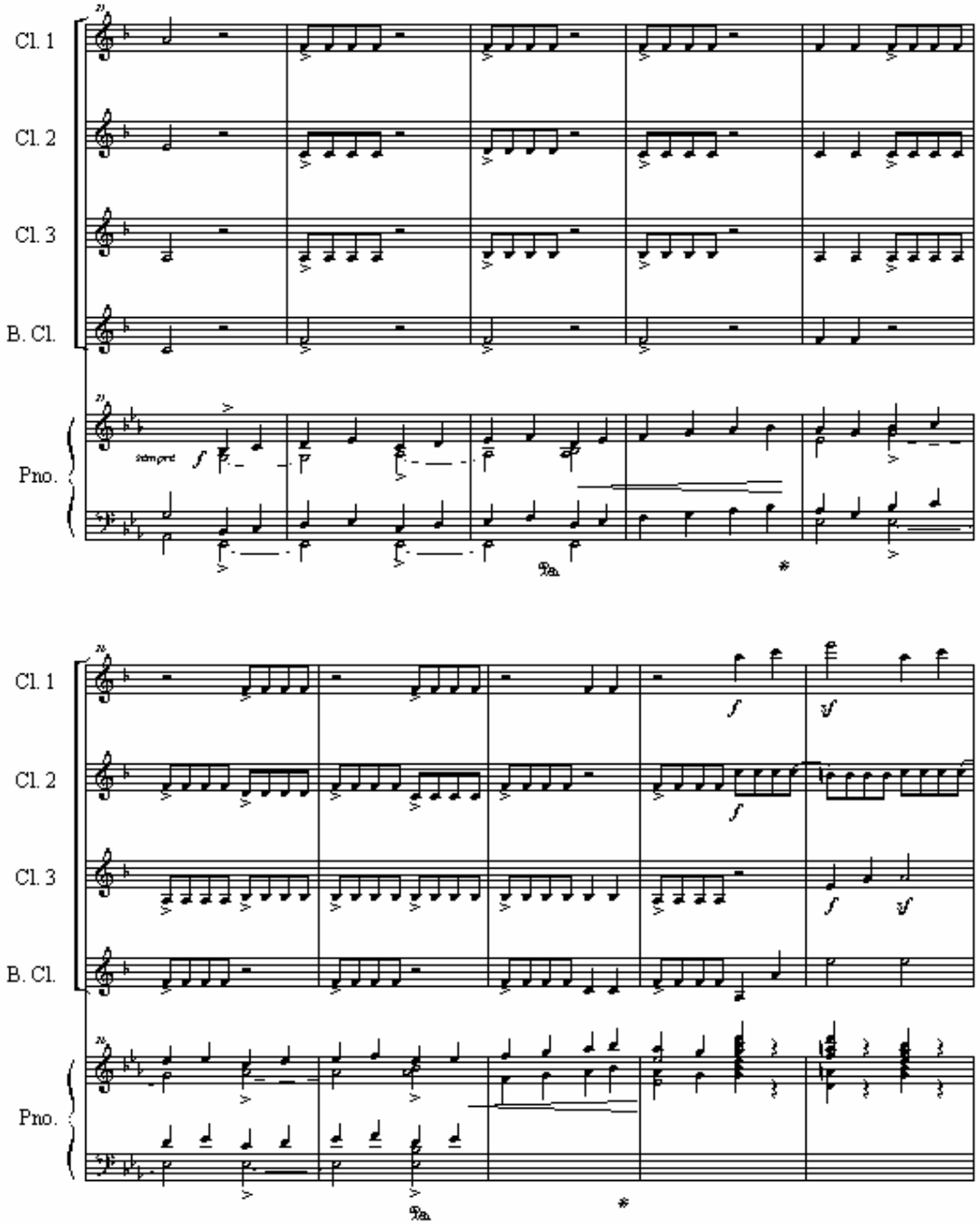
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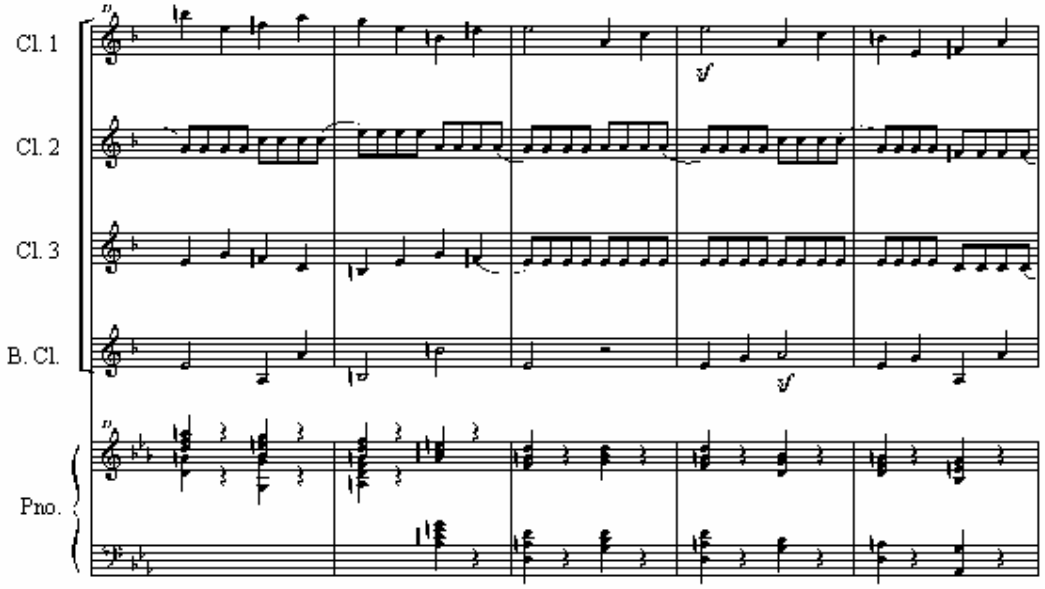
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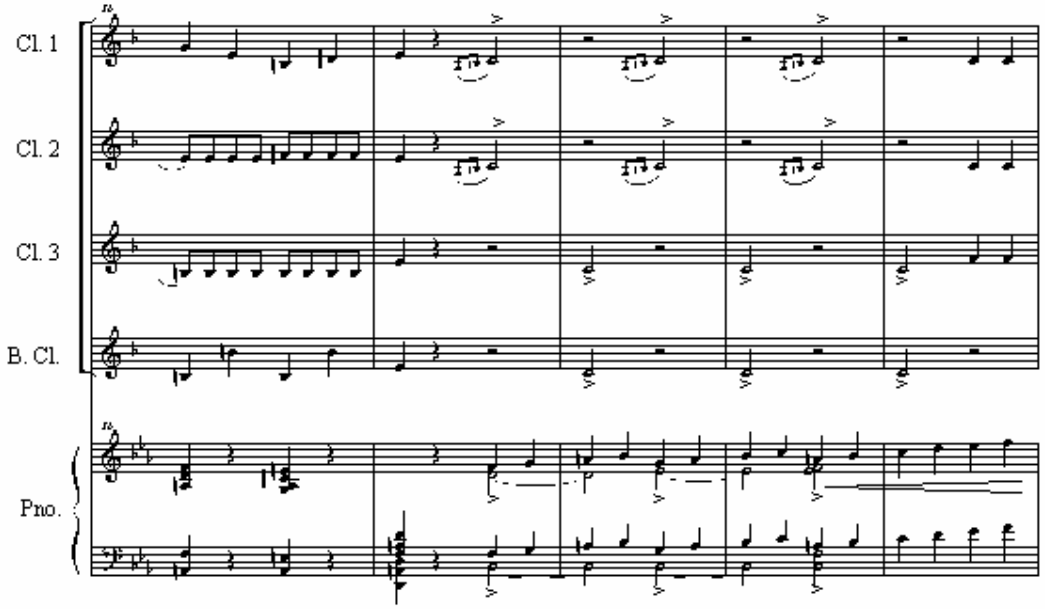
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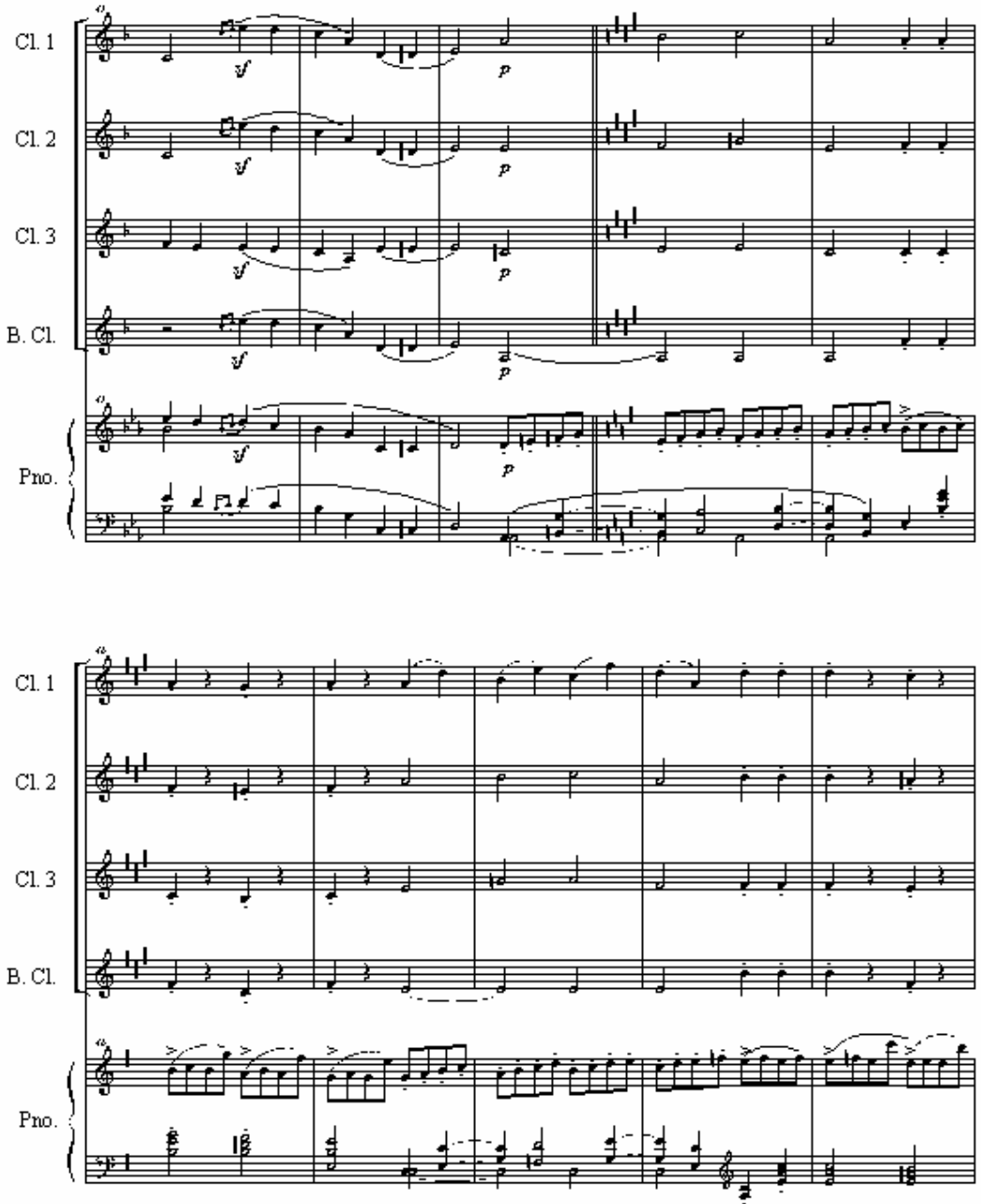
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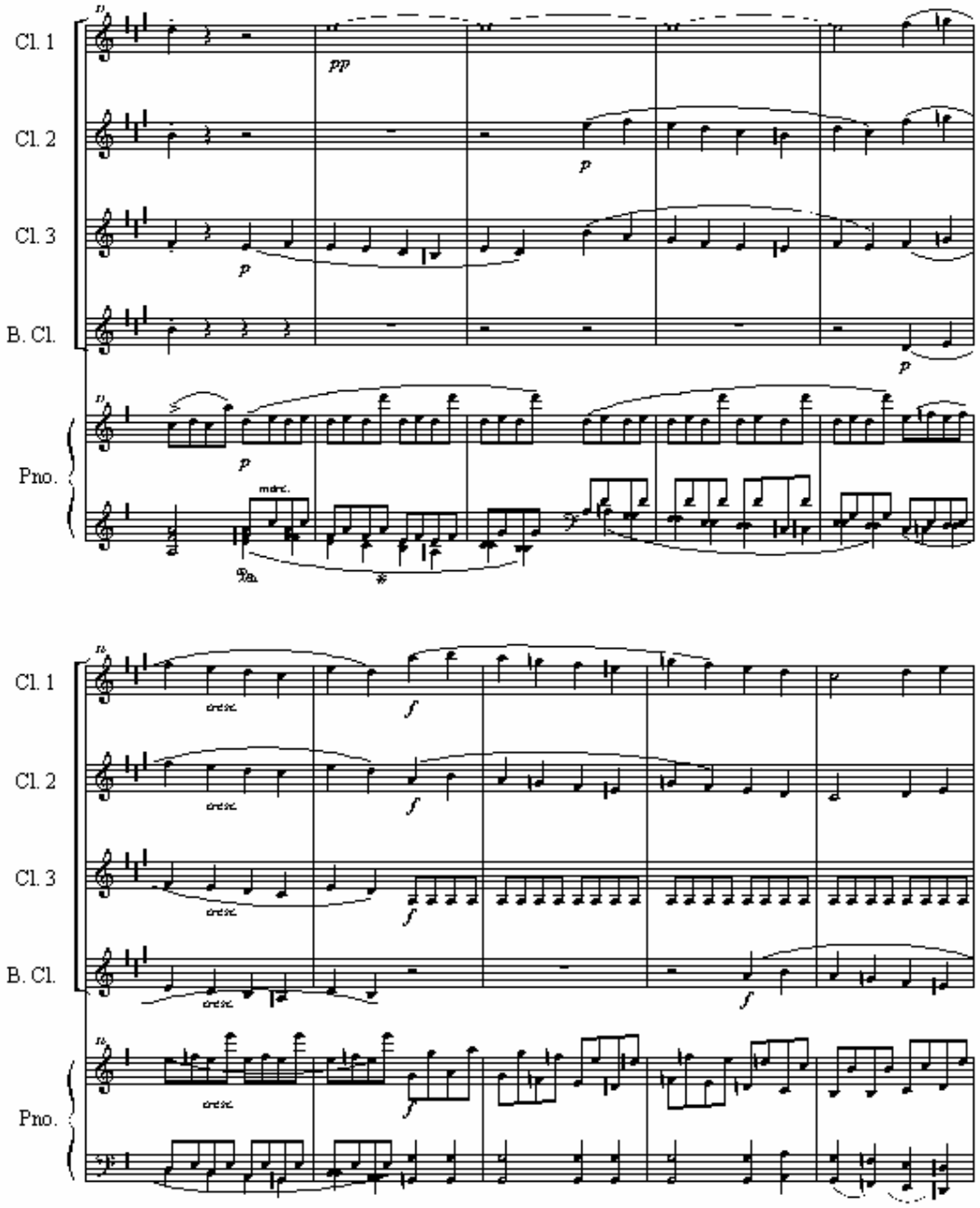
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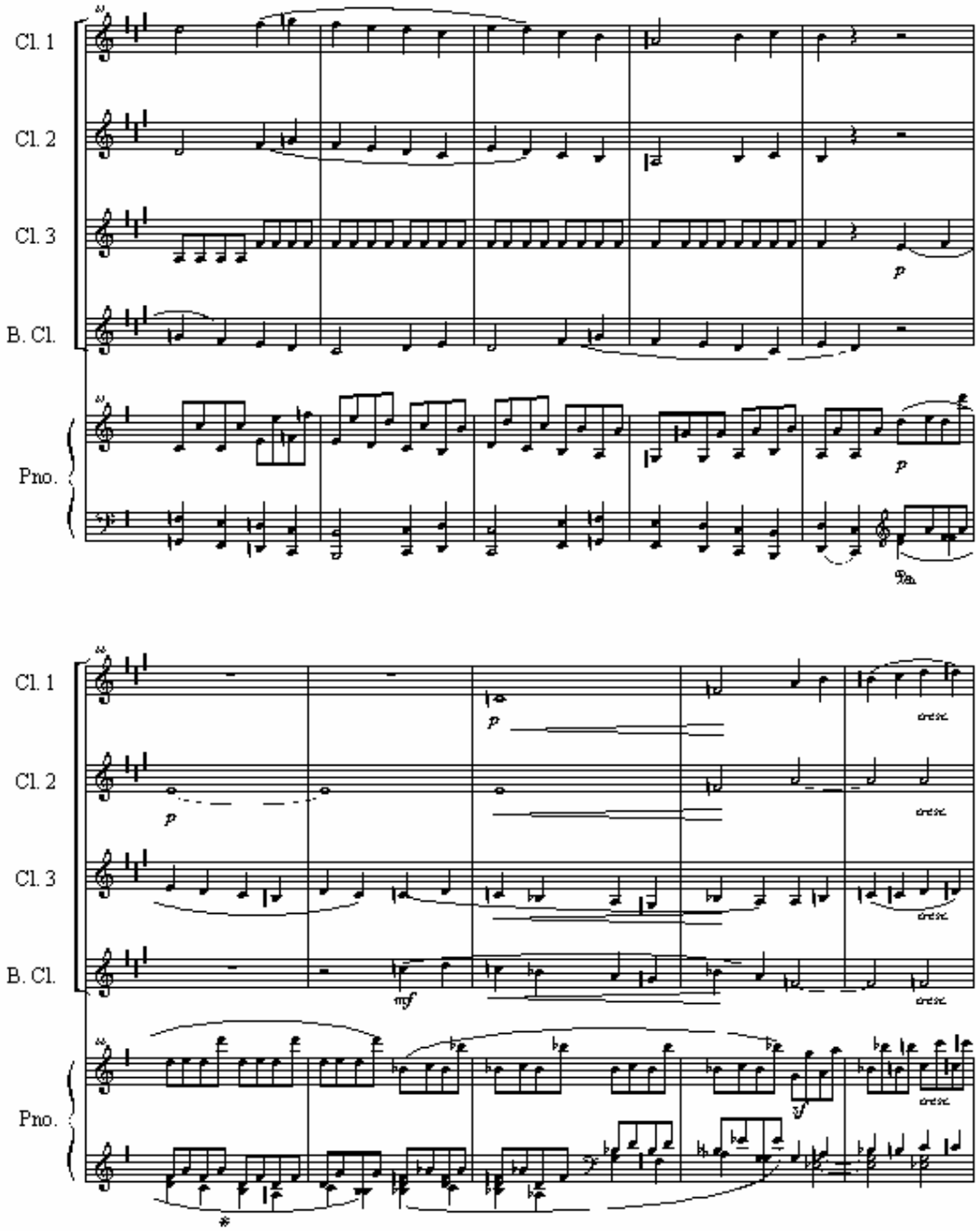
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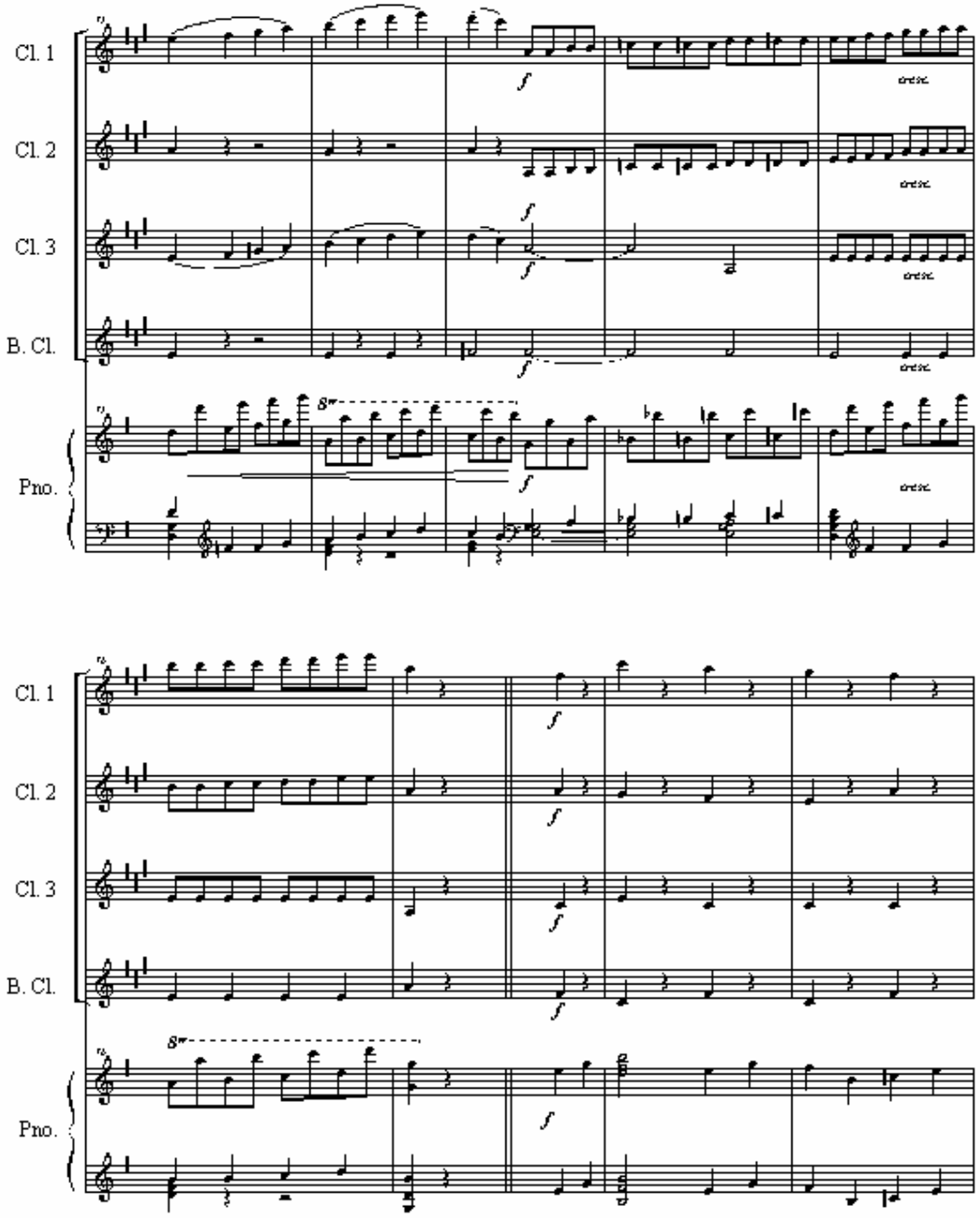
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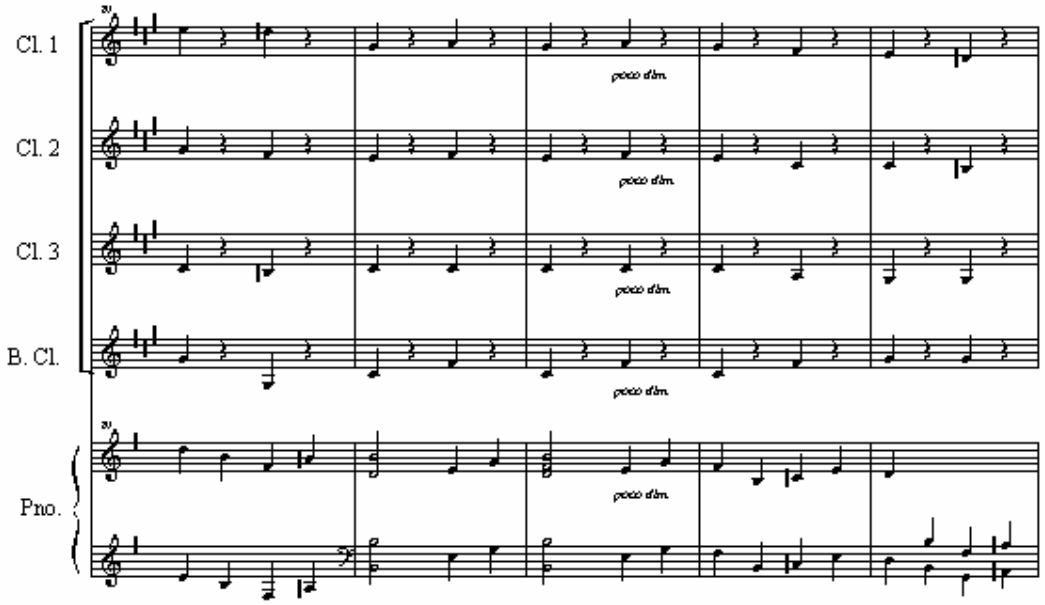
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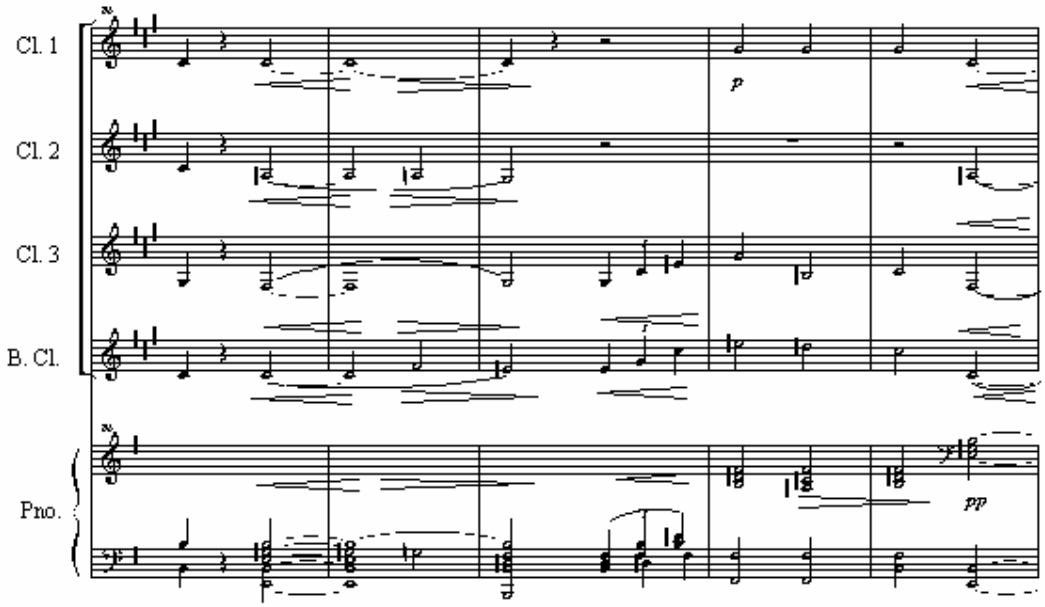
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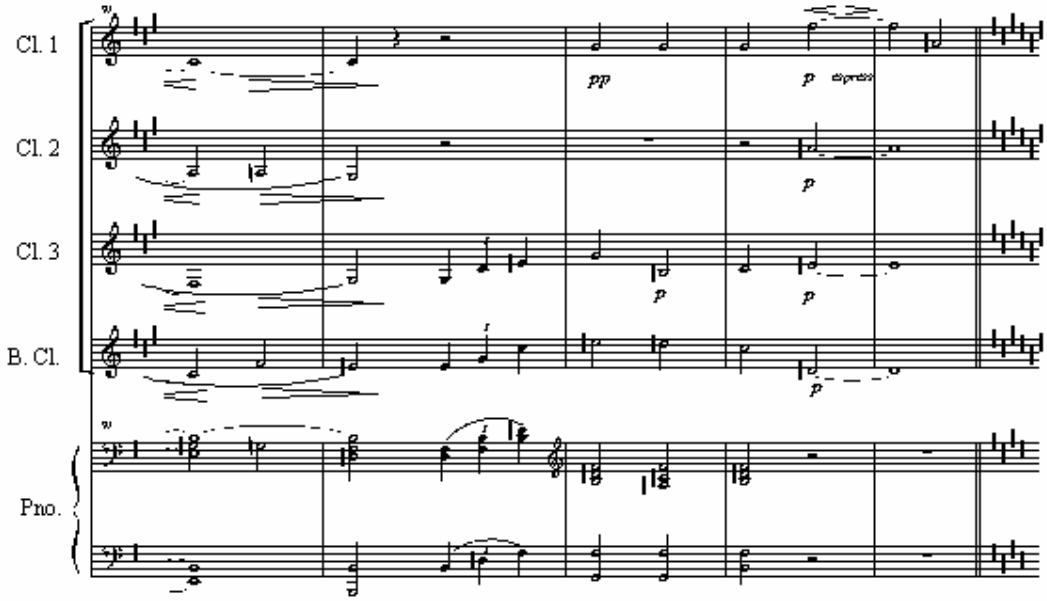
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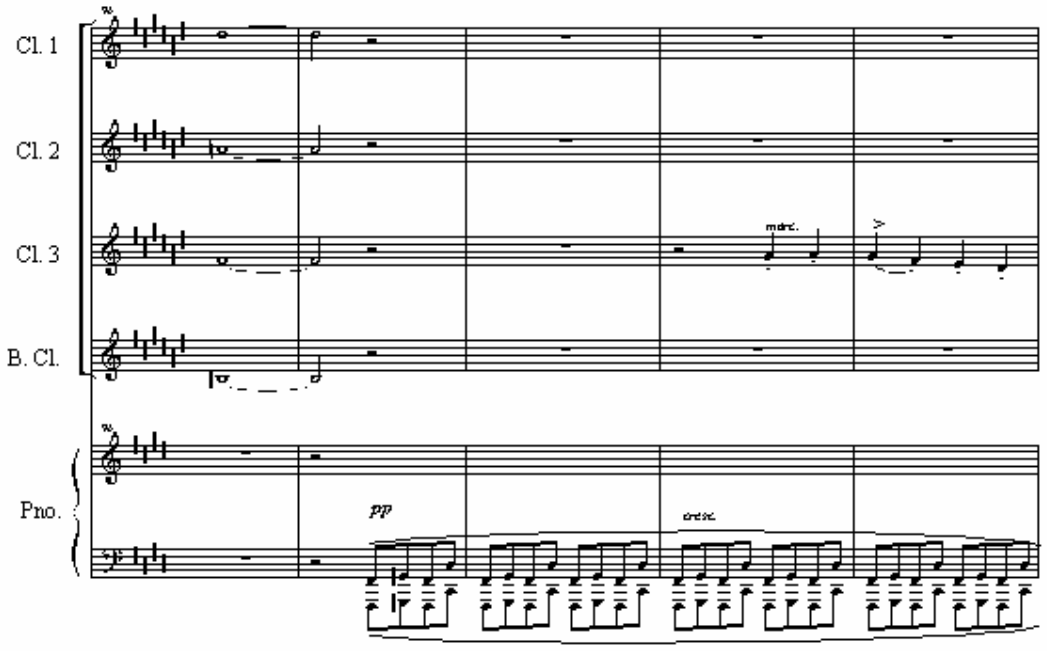
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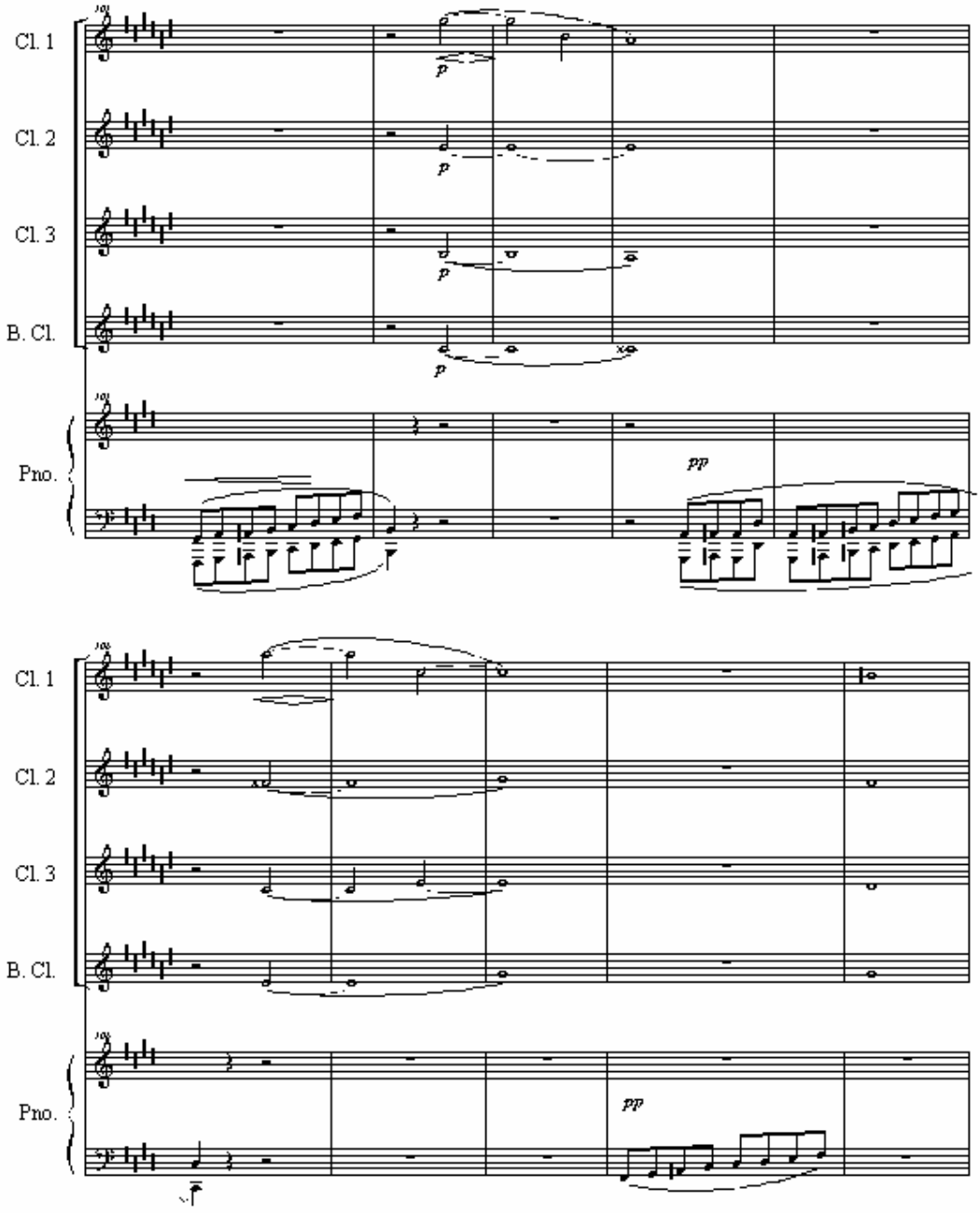
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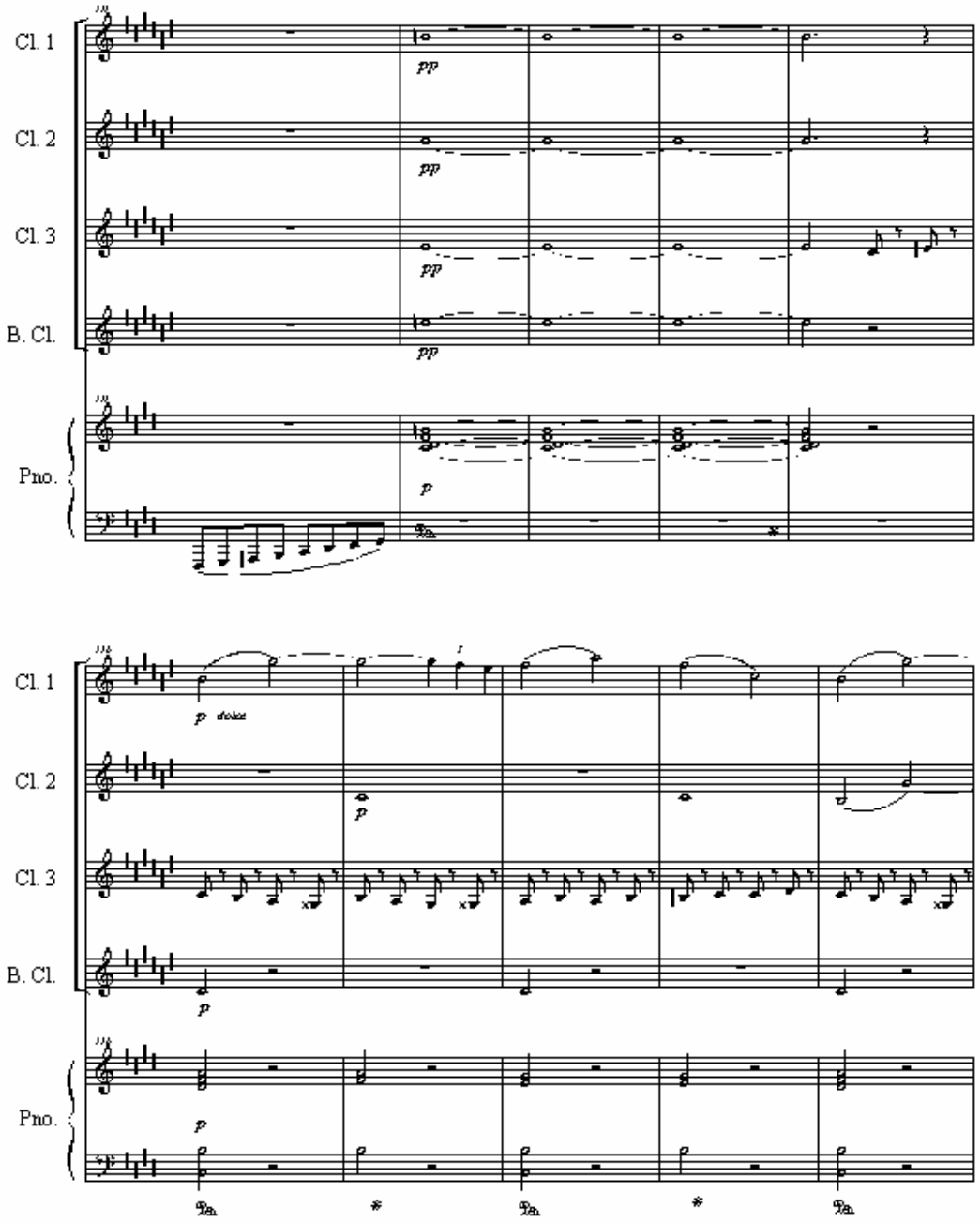
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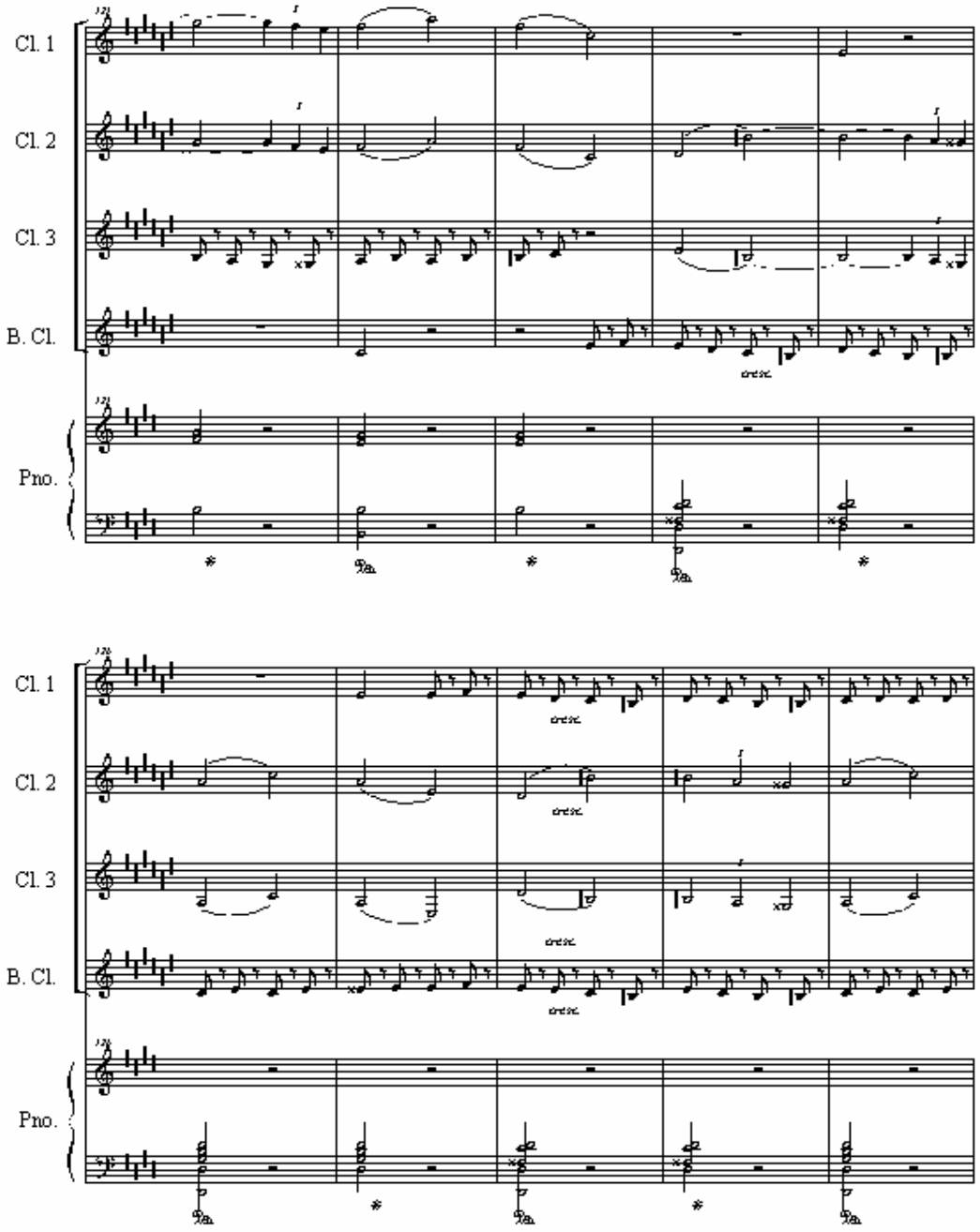
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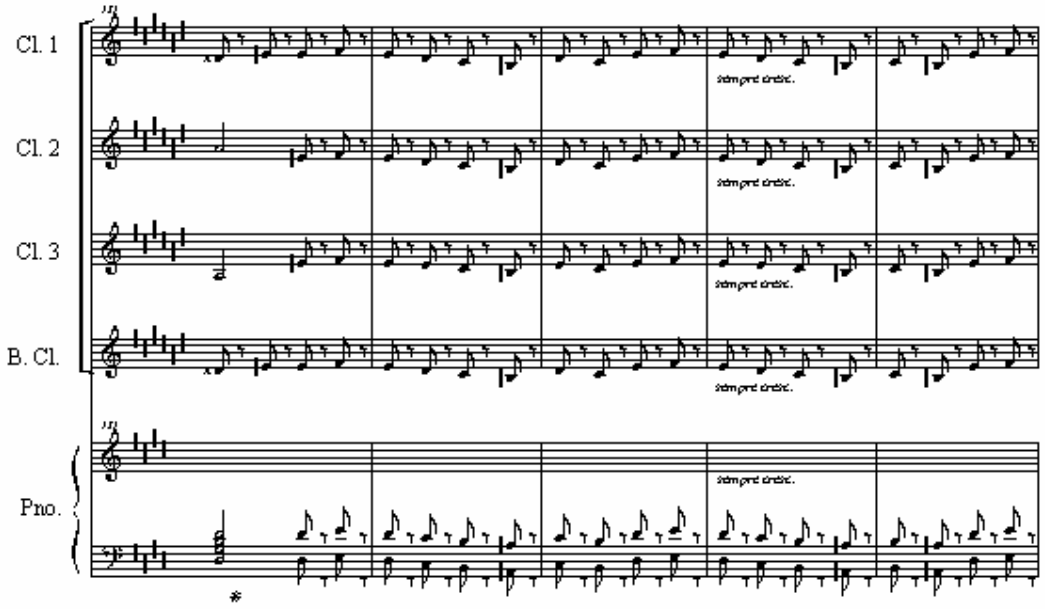
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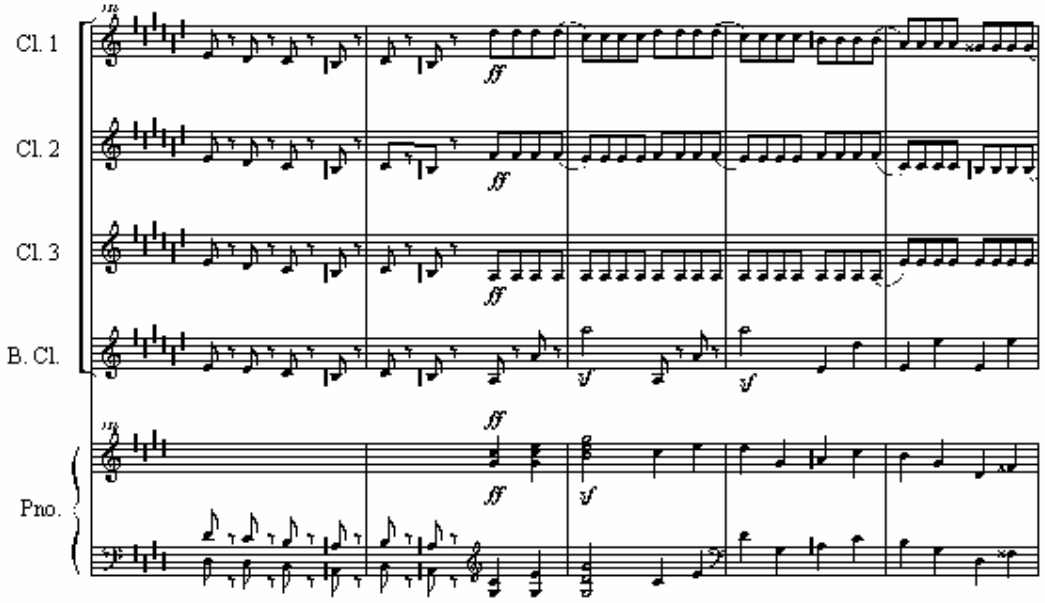
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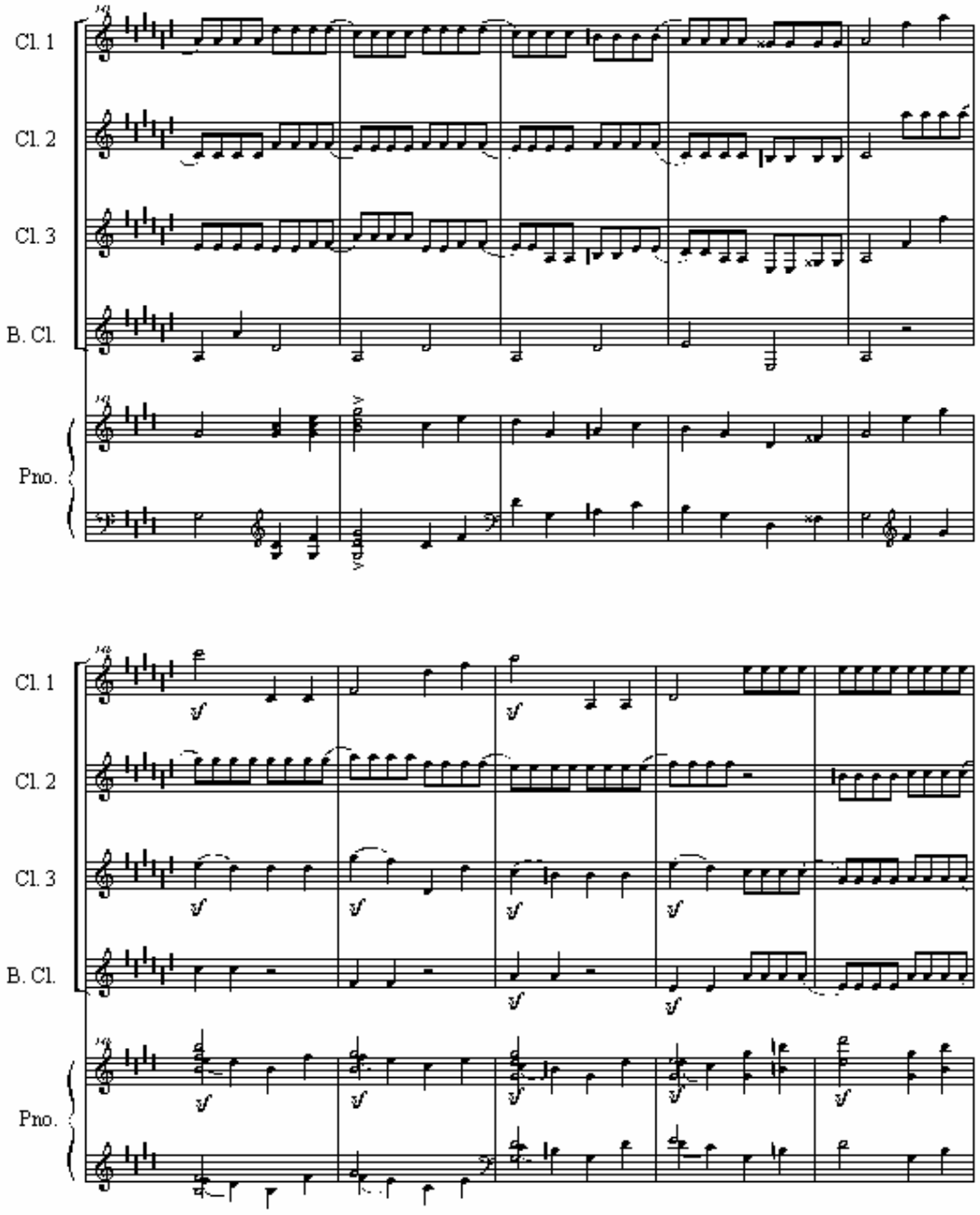
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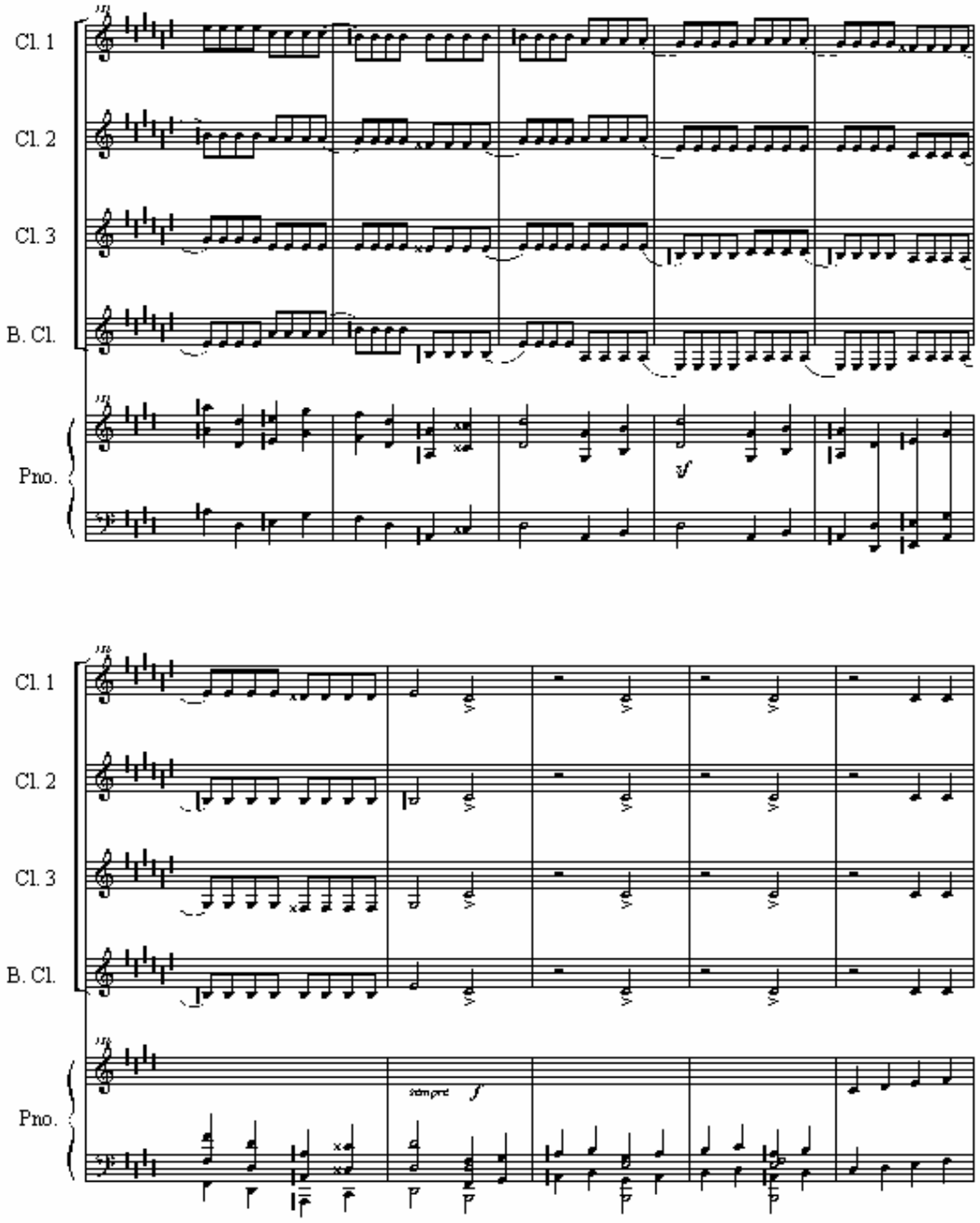
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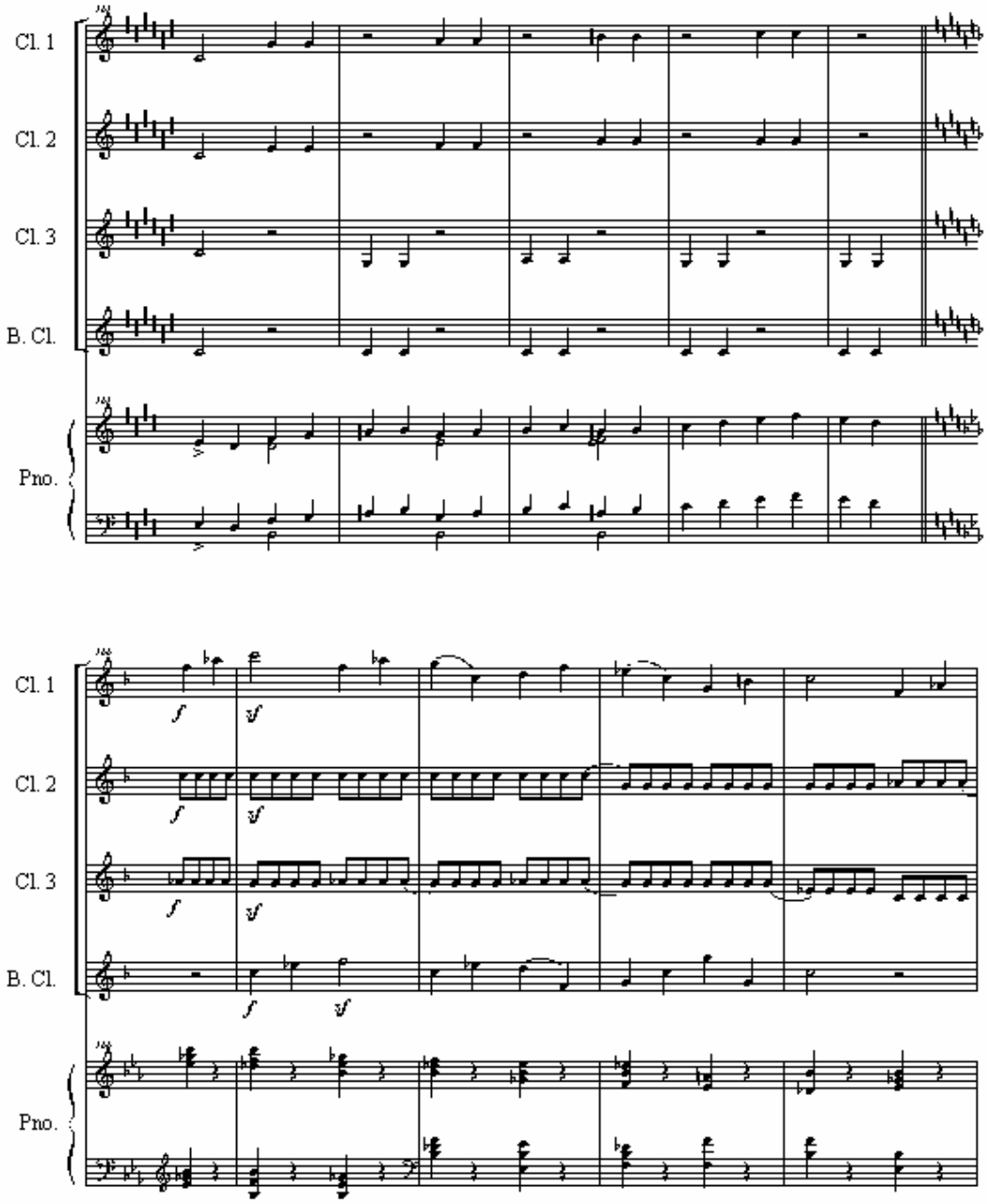
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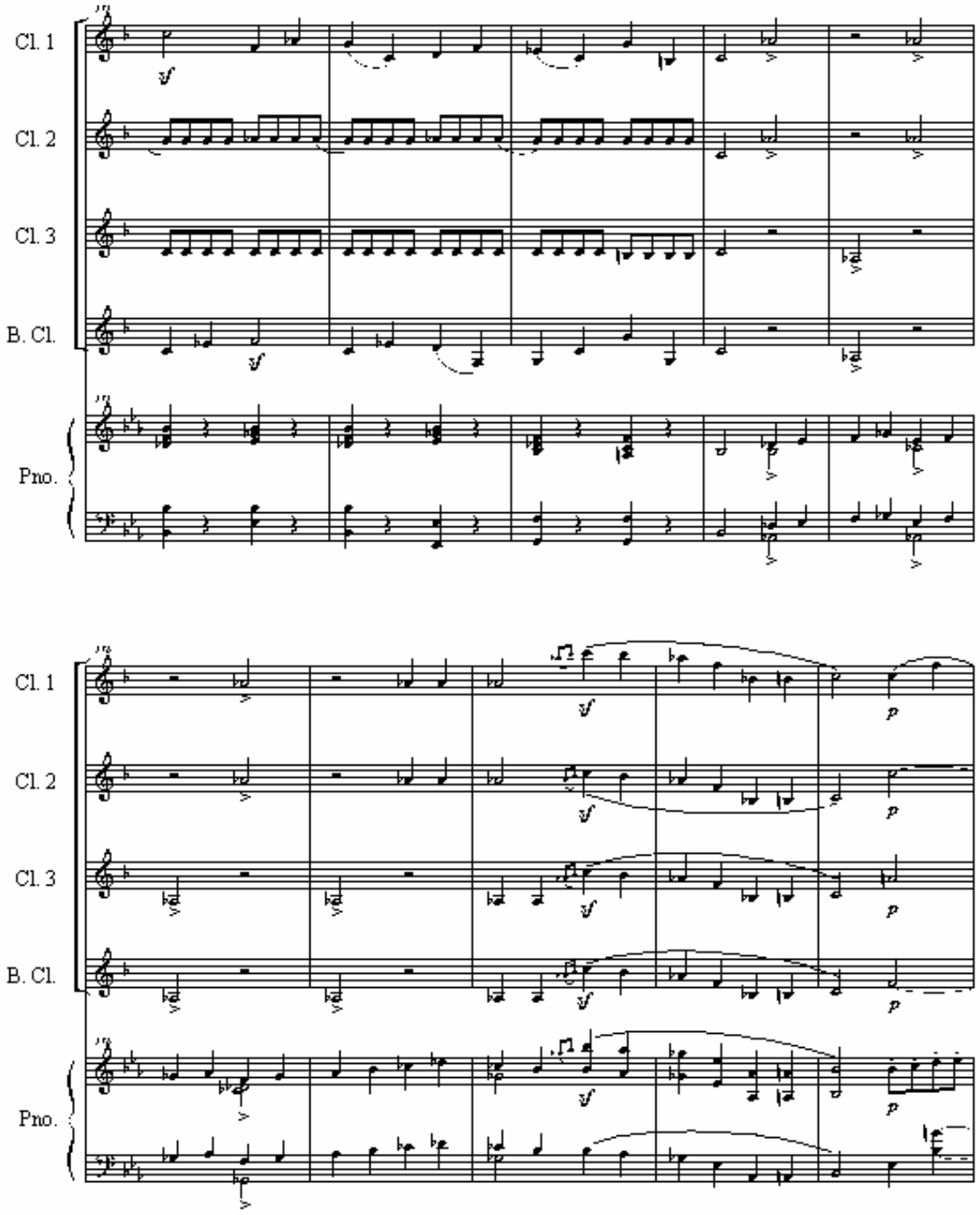
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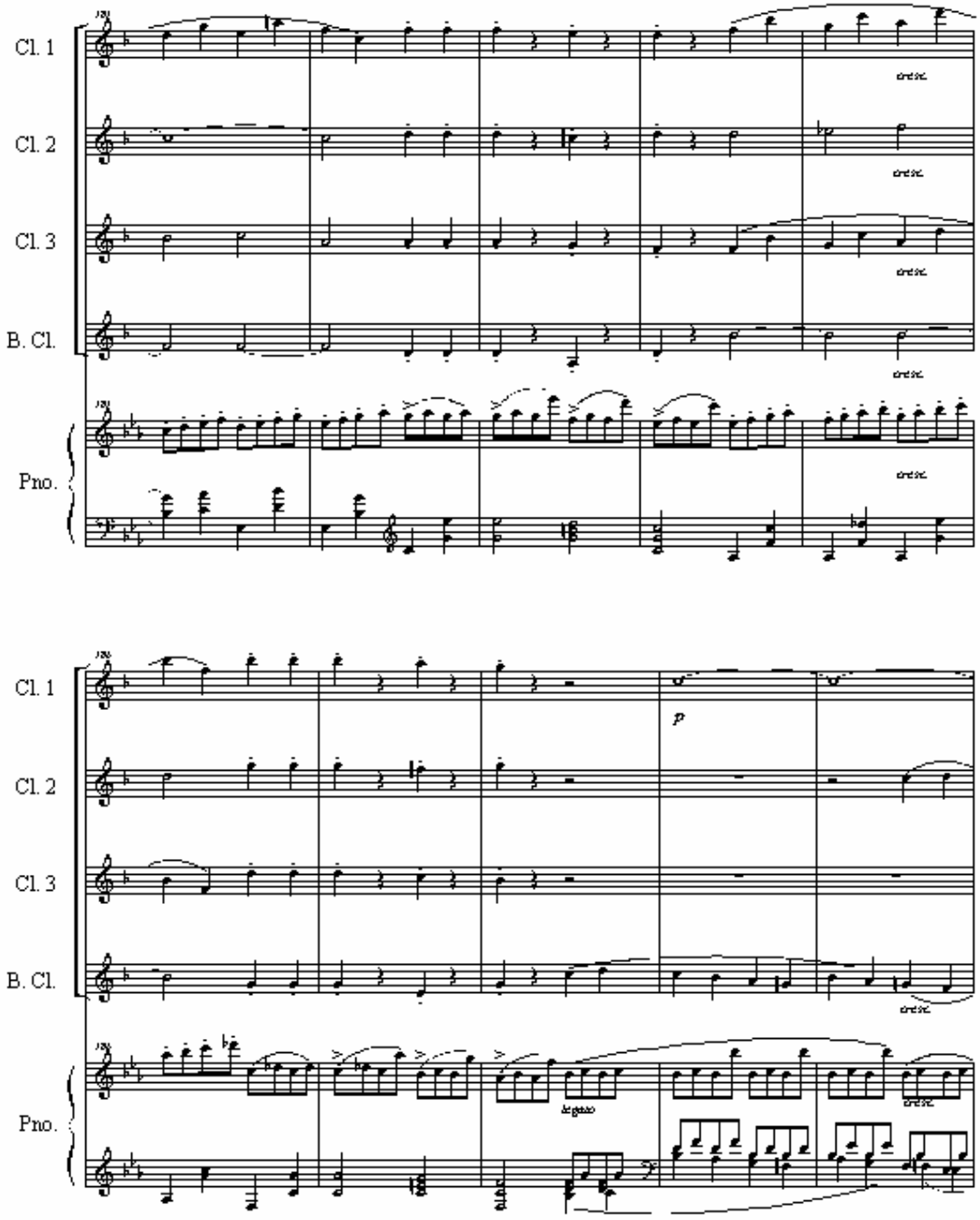
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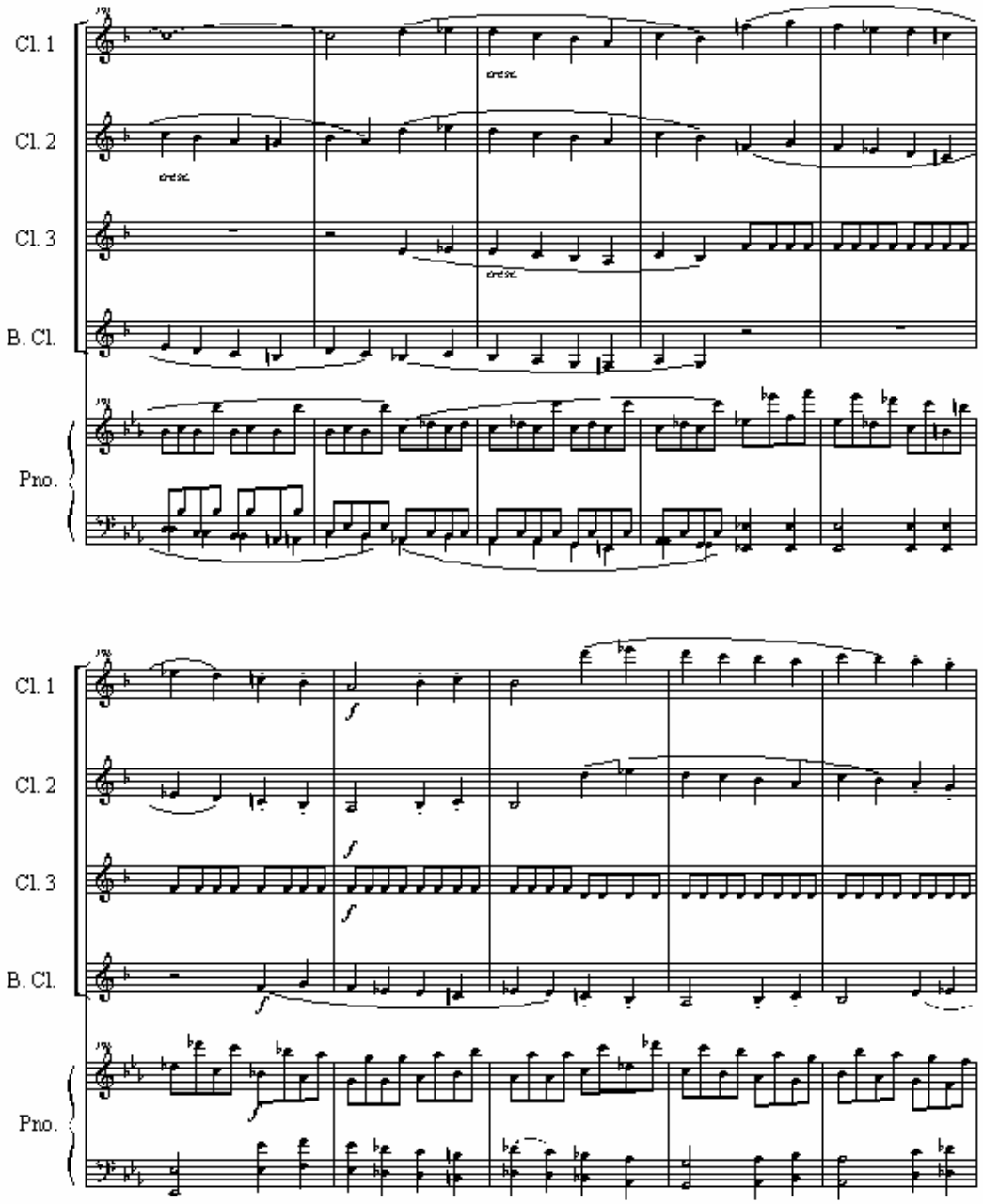
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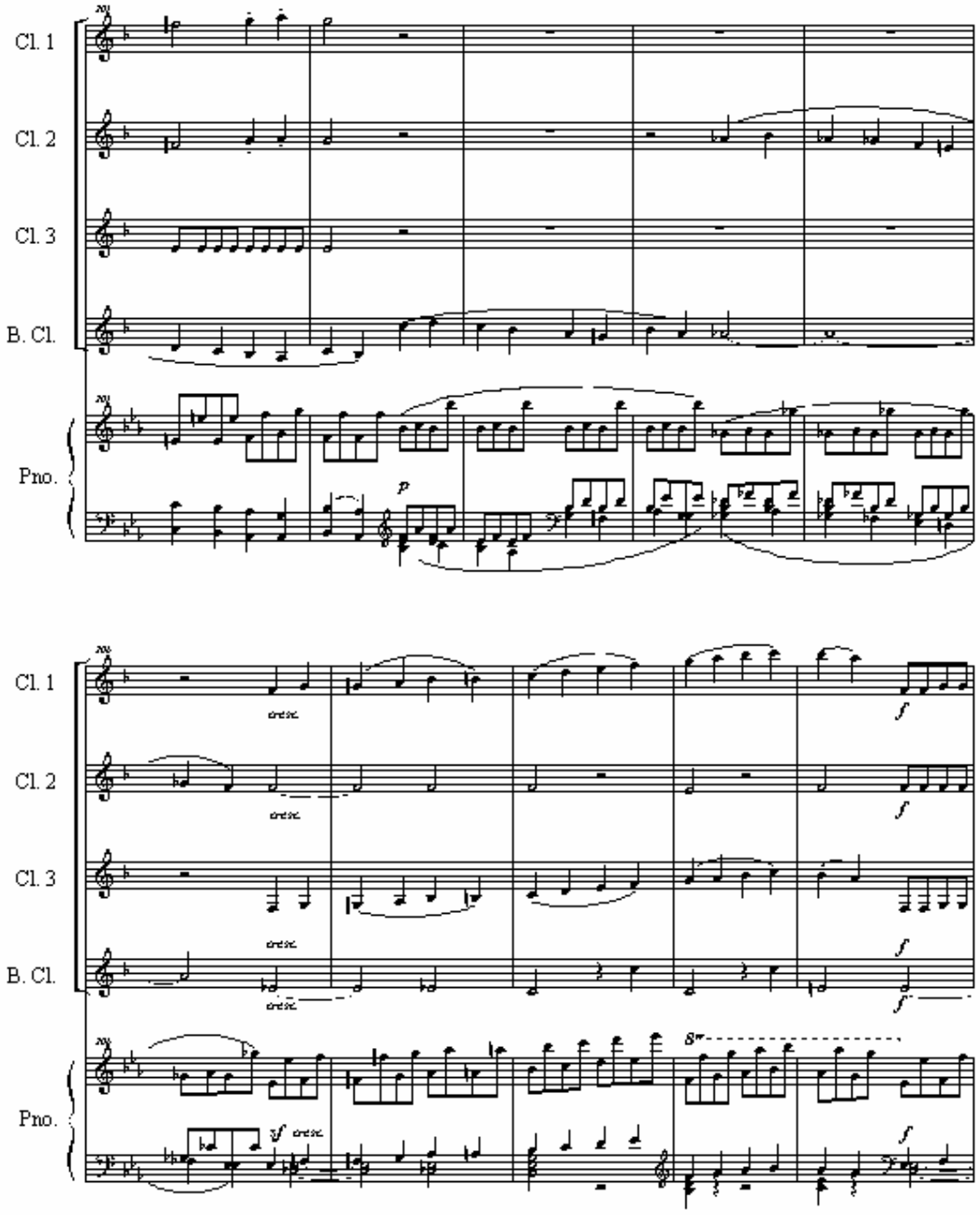
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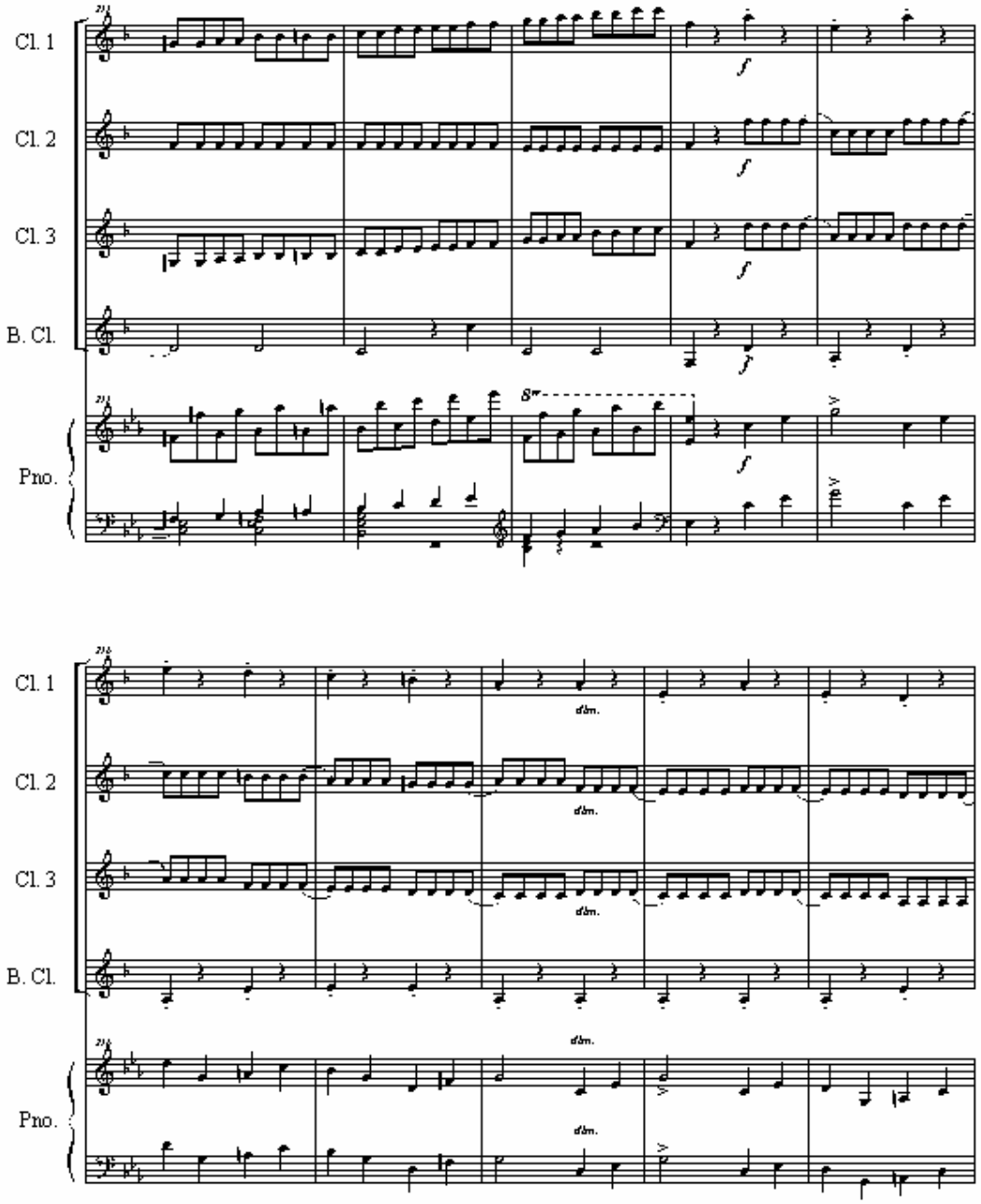
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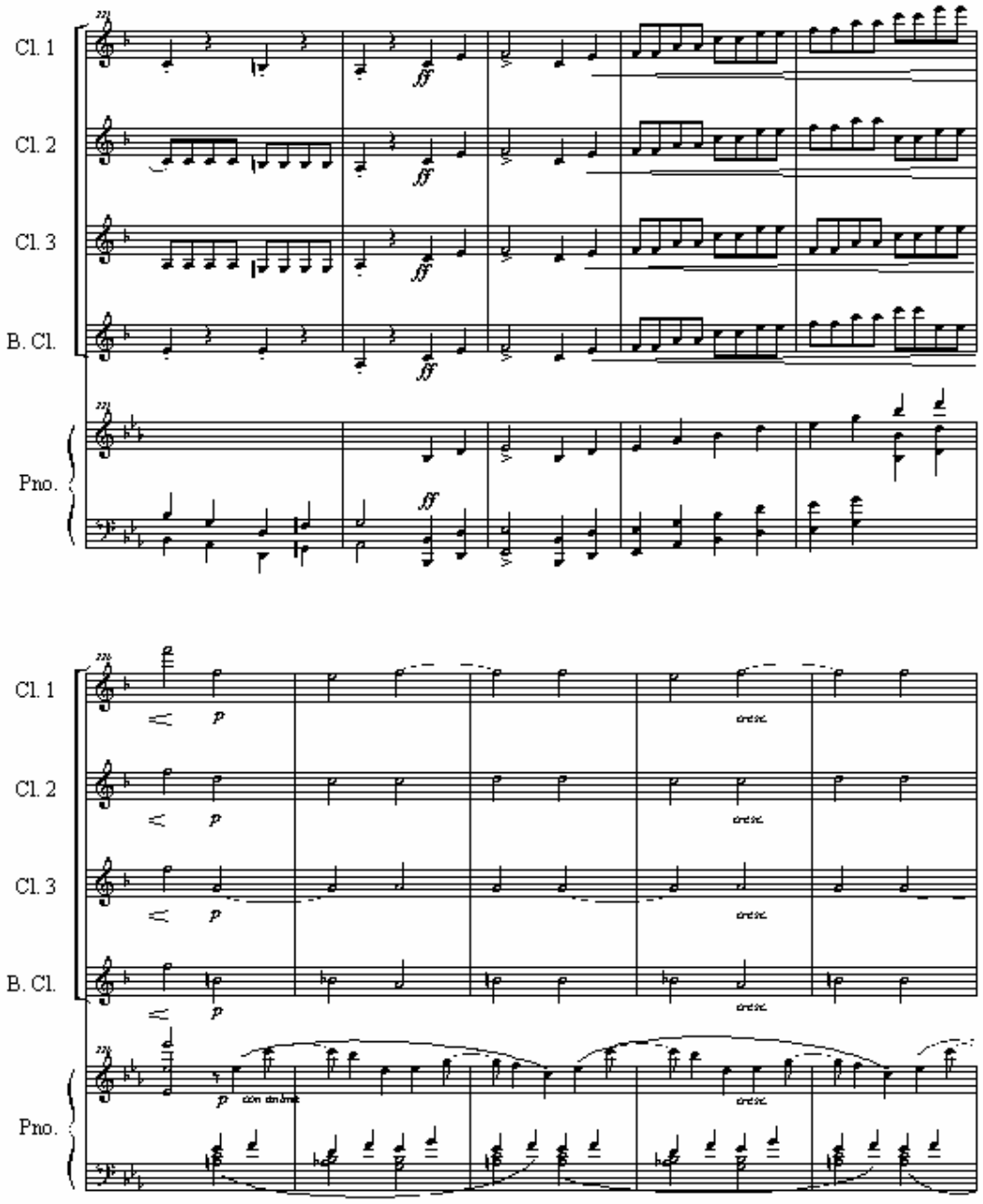
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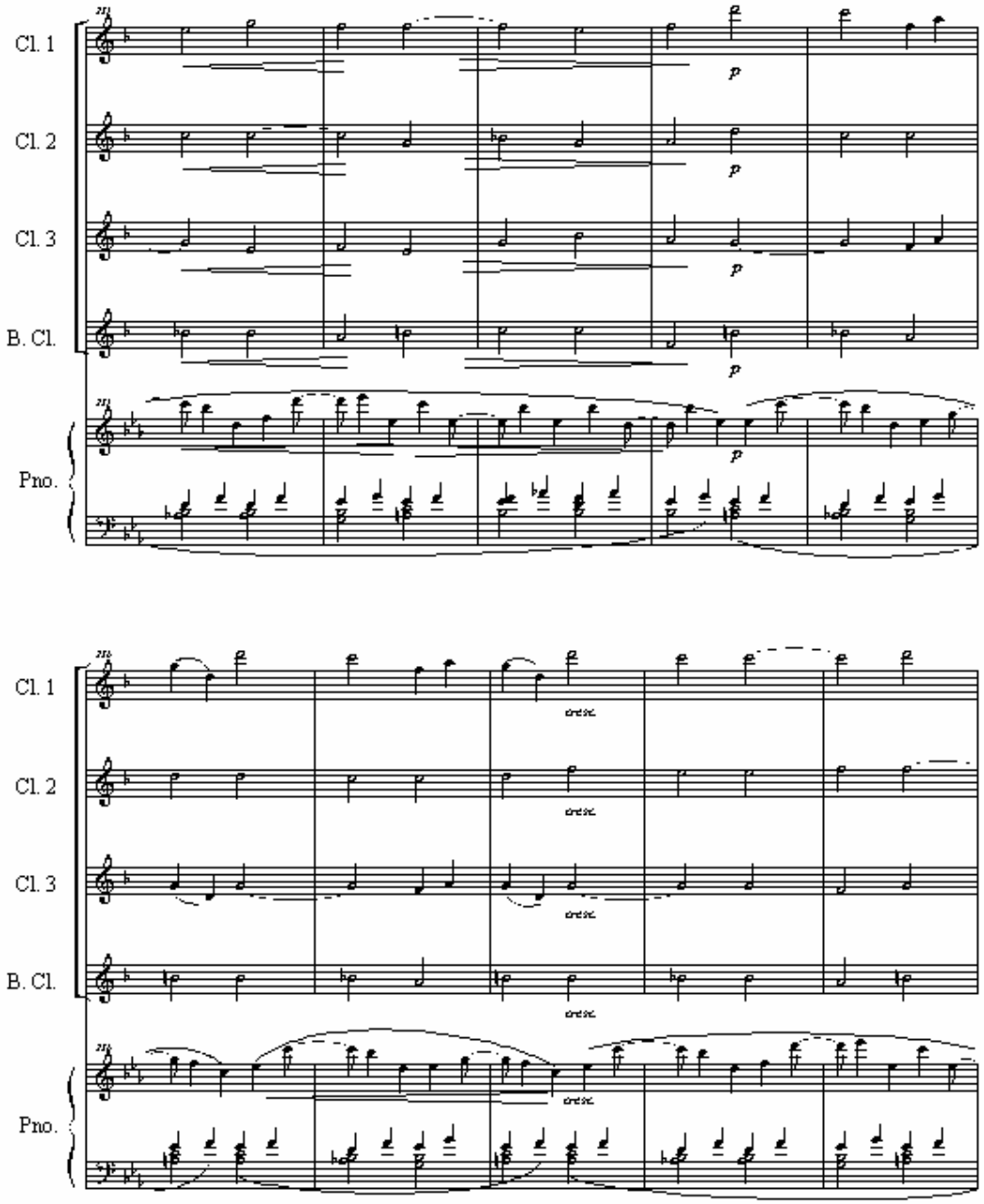
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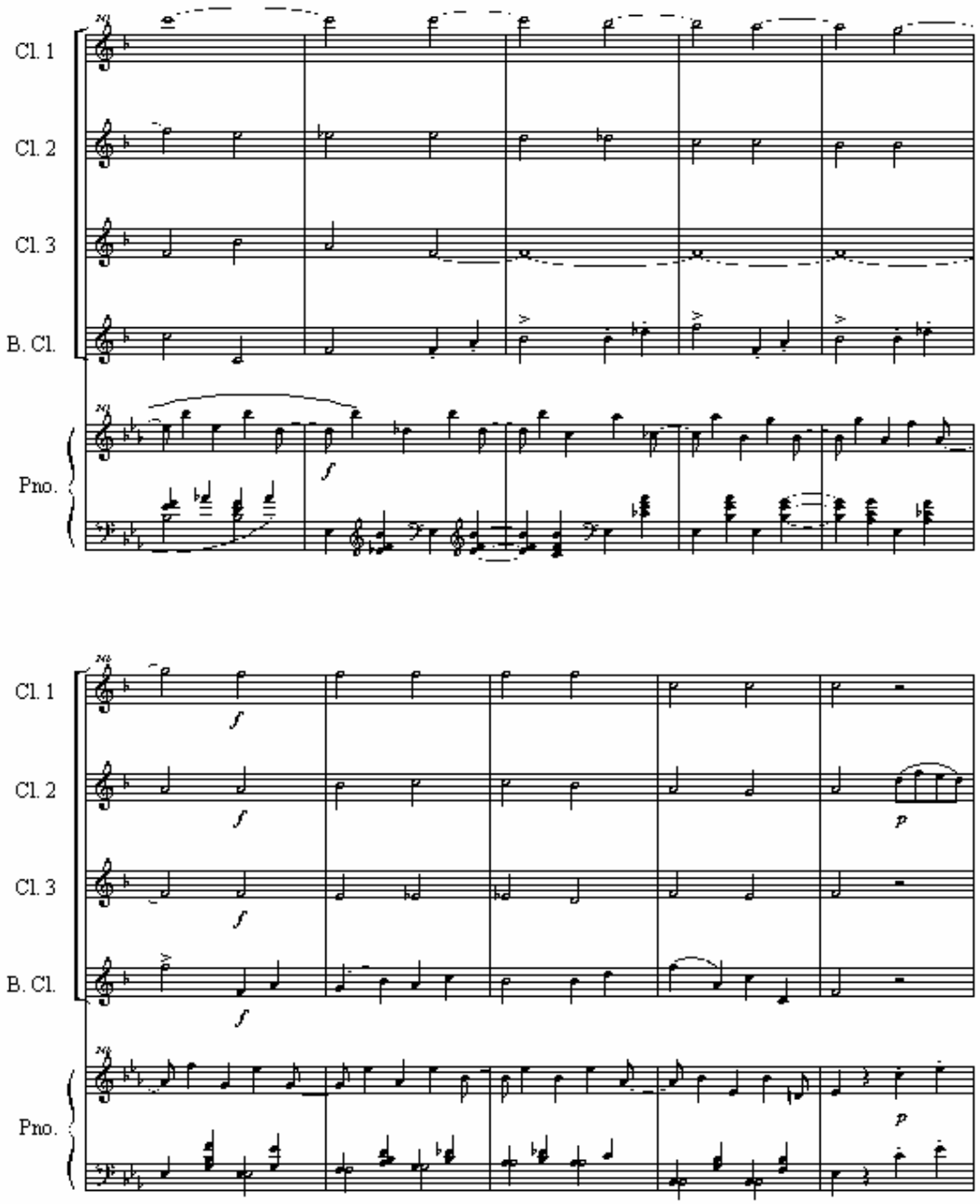
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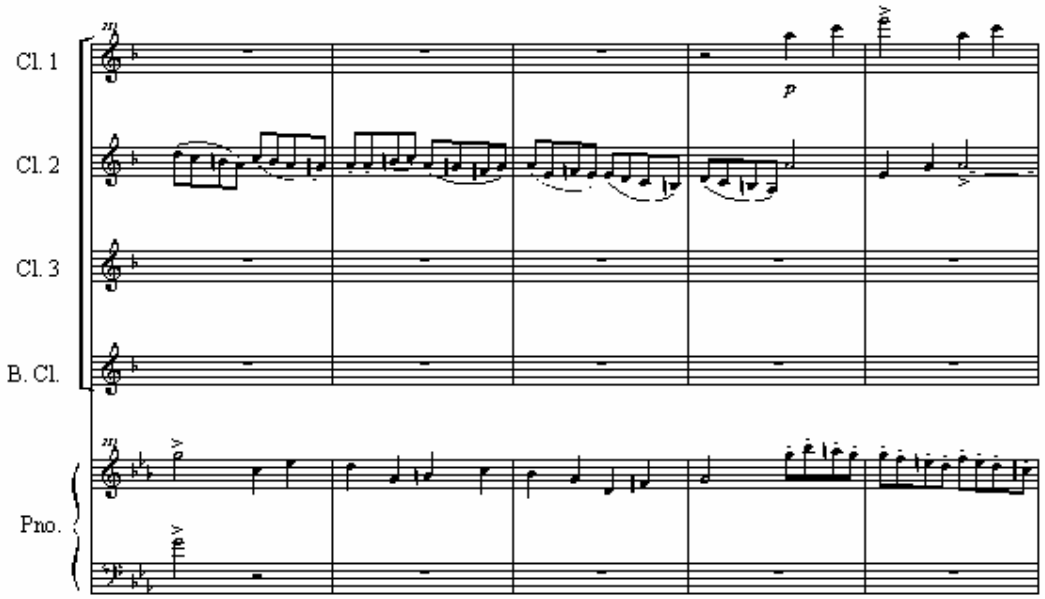
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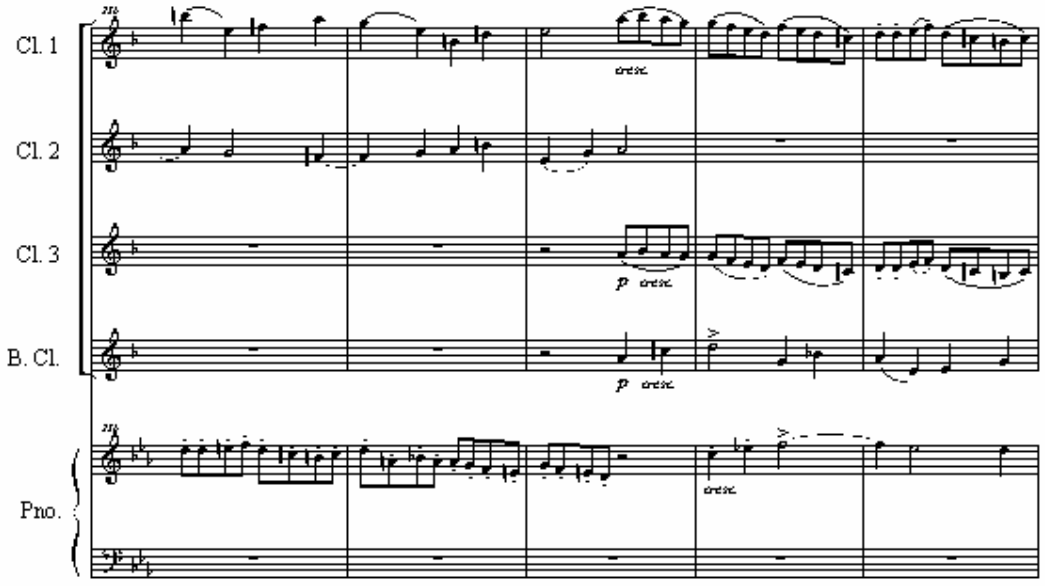
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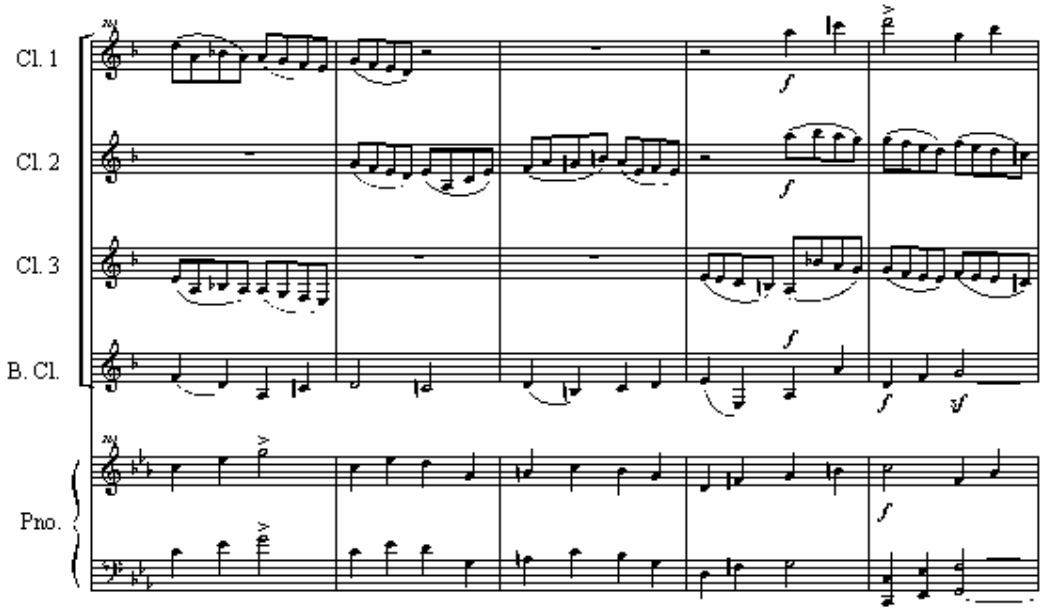
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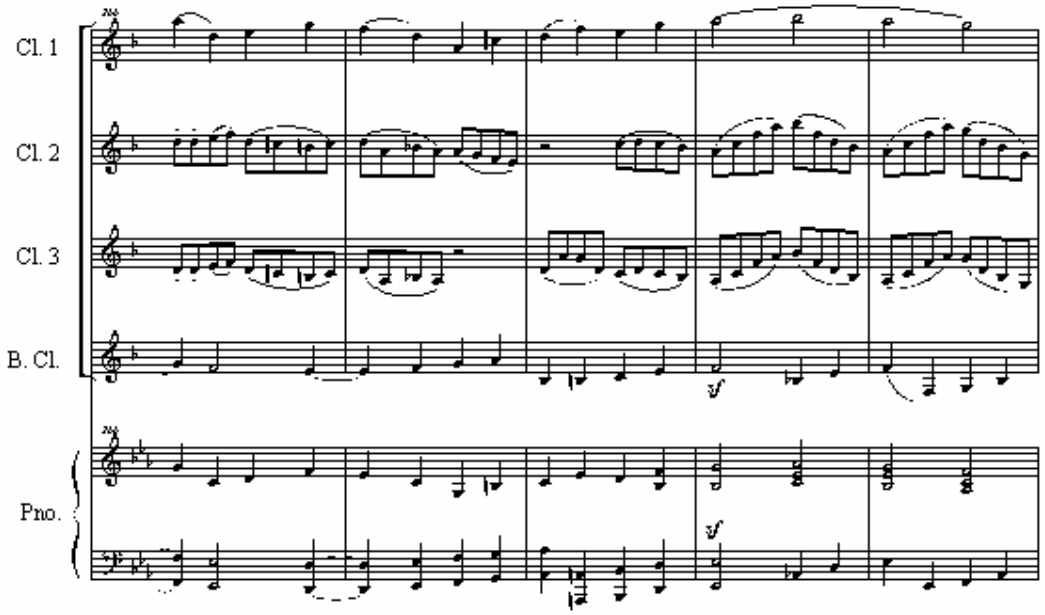
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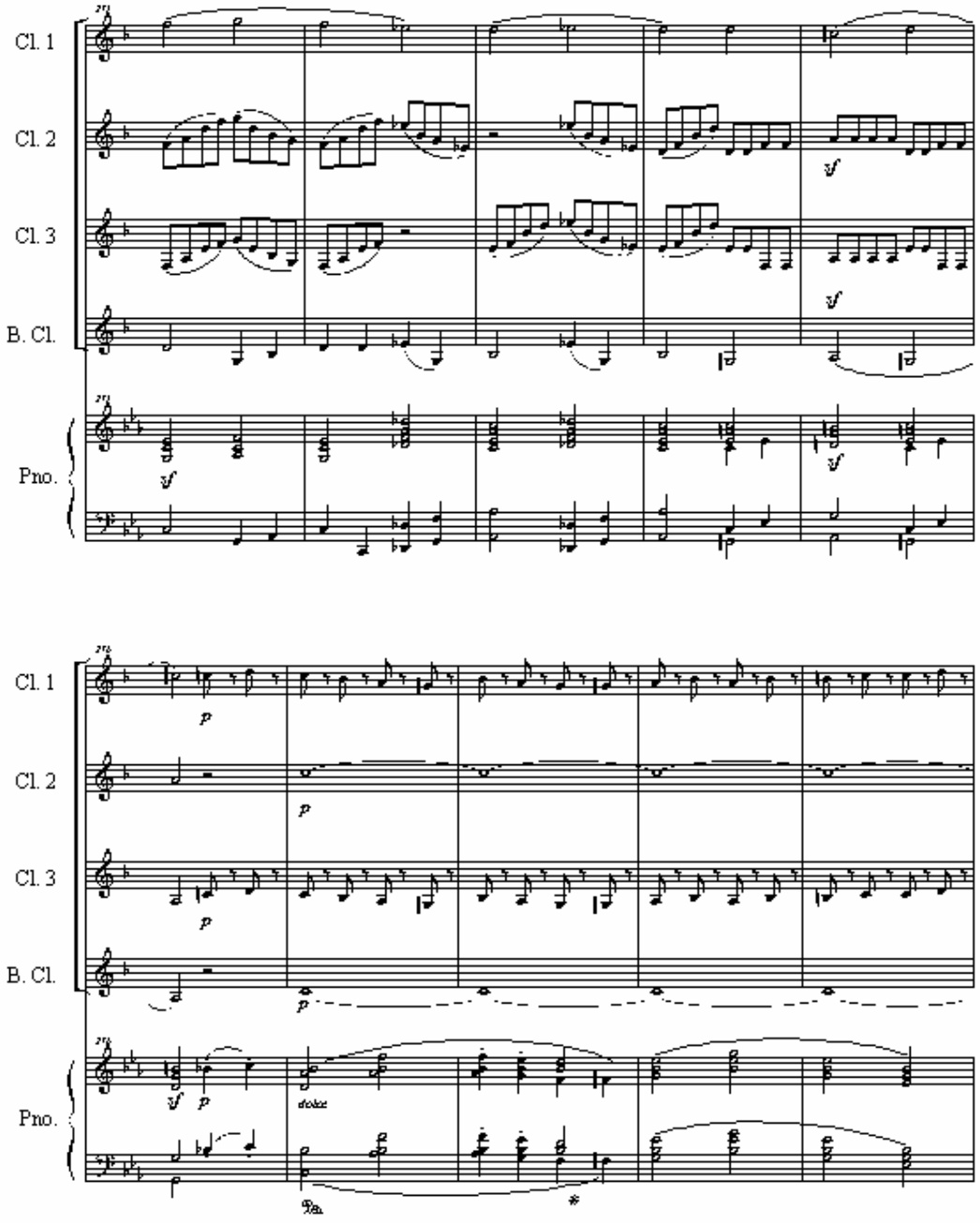
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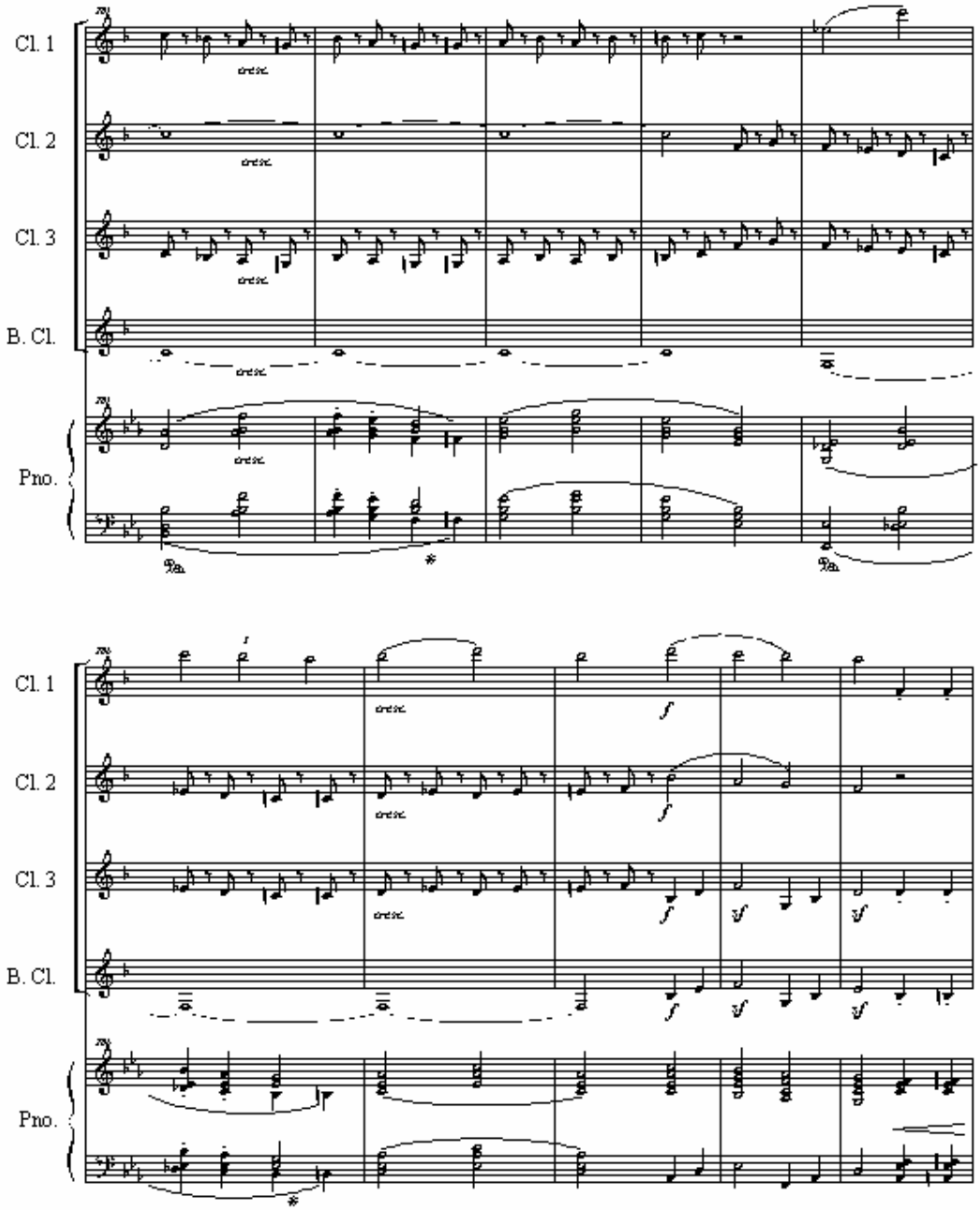
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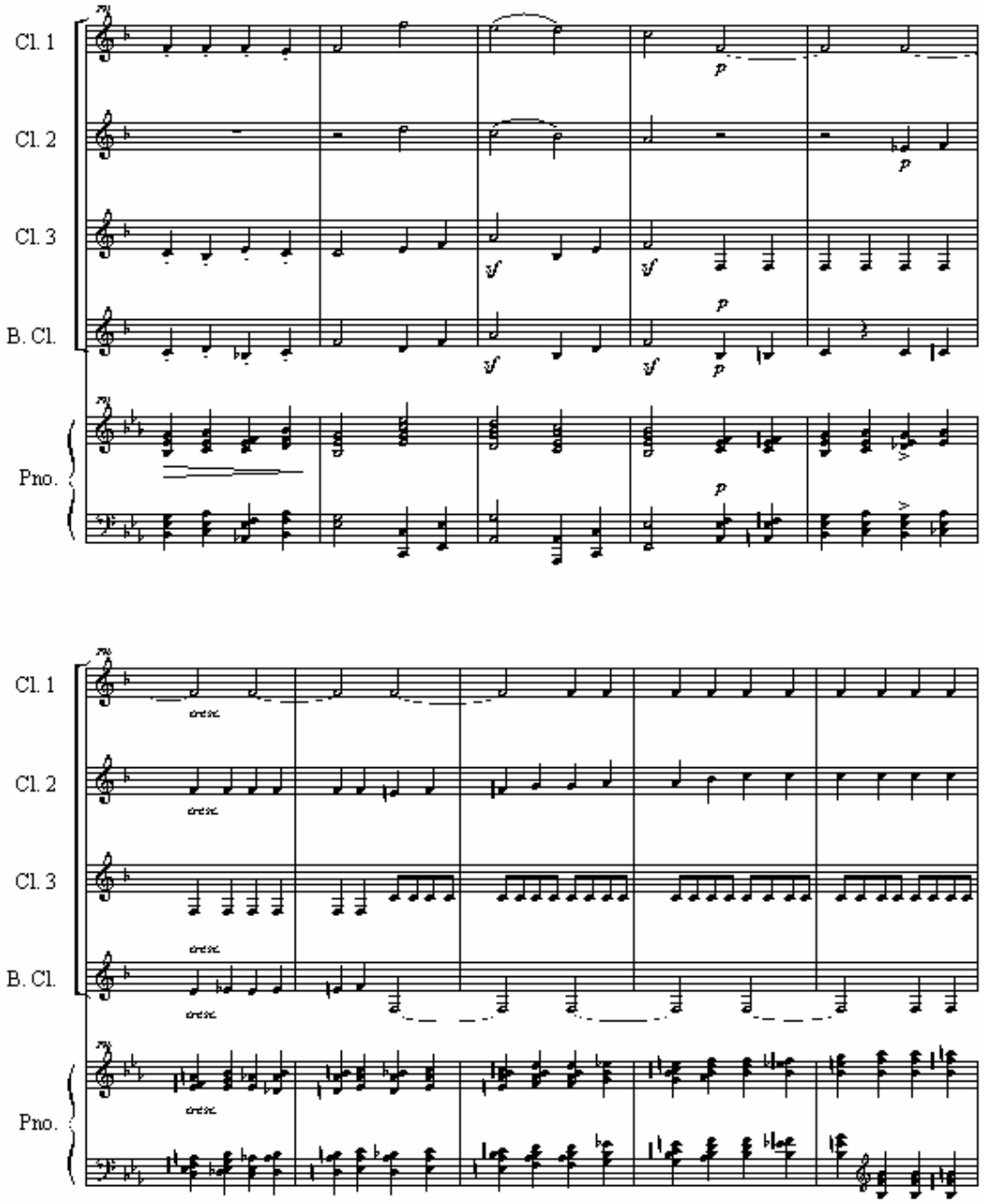
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Cl. 1
Cl. 2
Cl. 3
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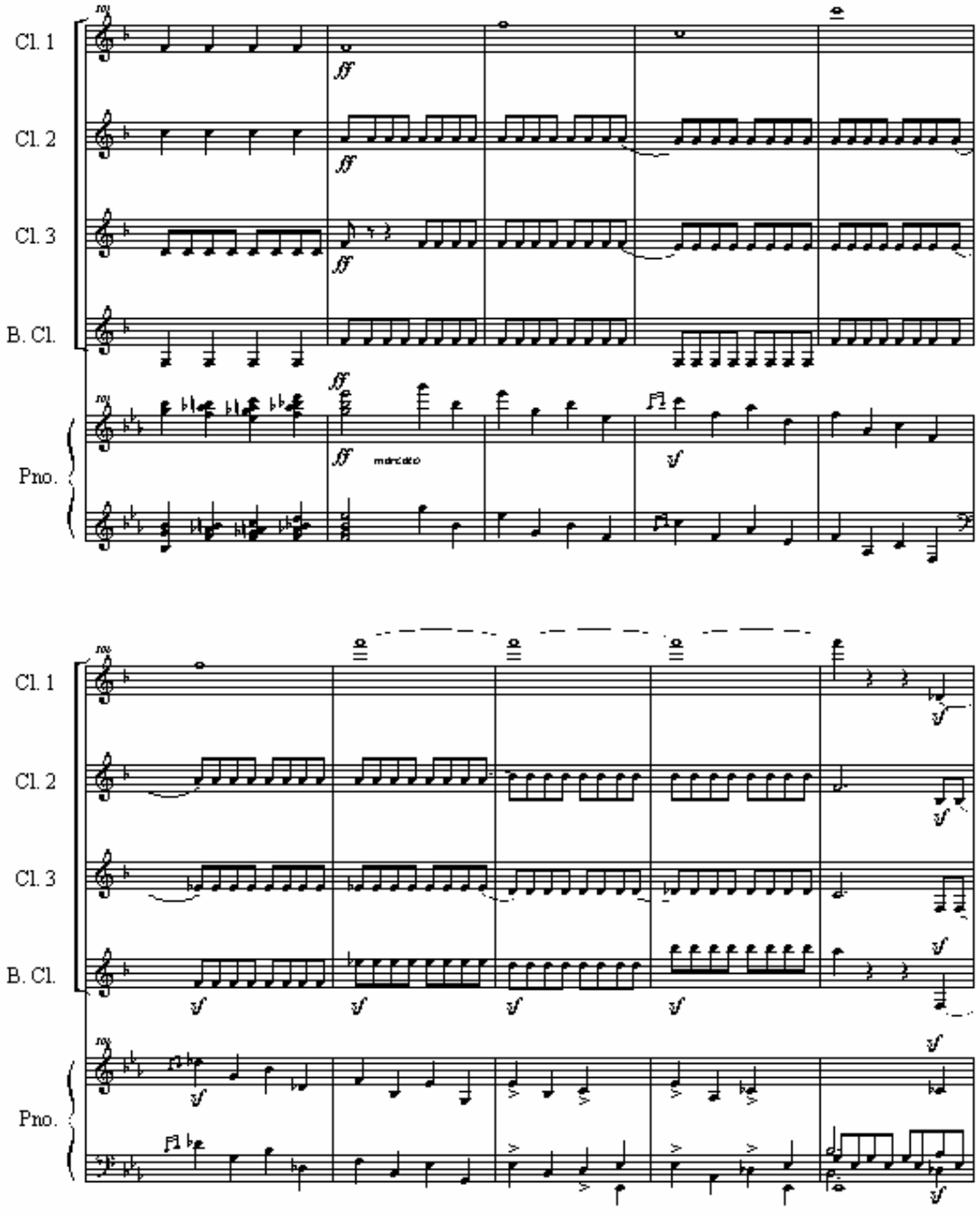
Pno.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Cl. 2
Cl. 3
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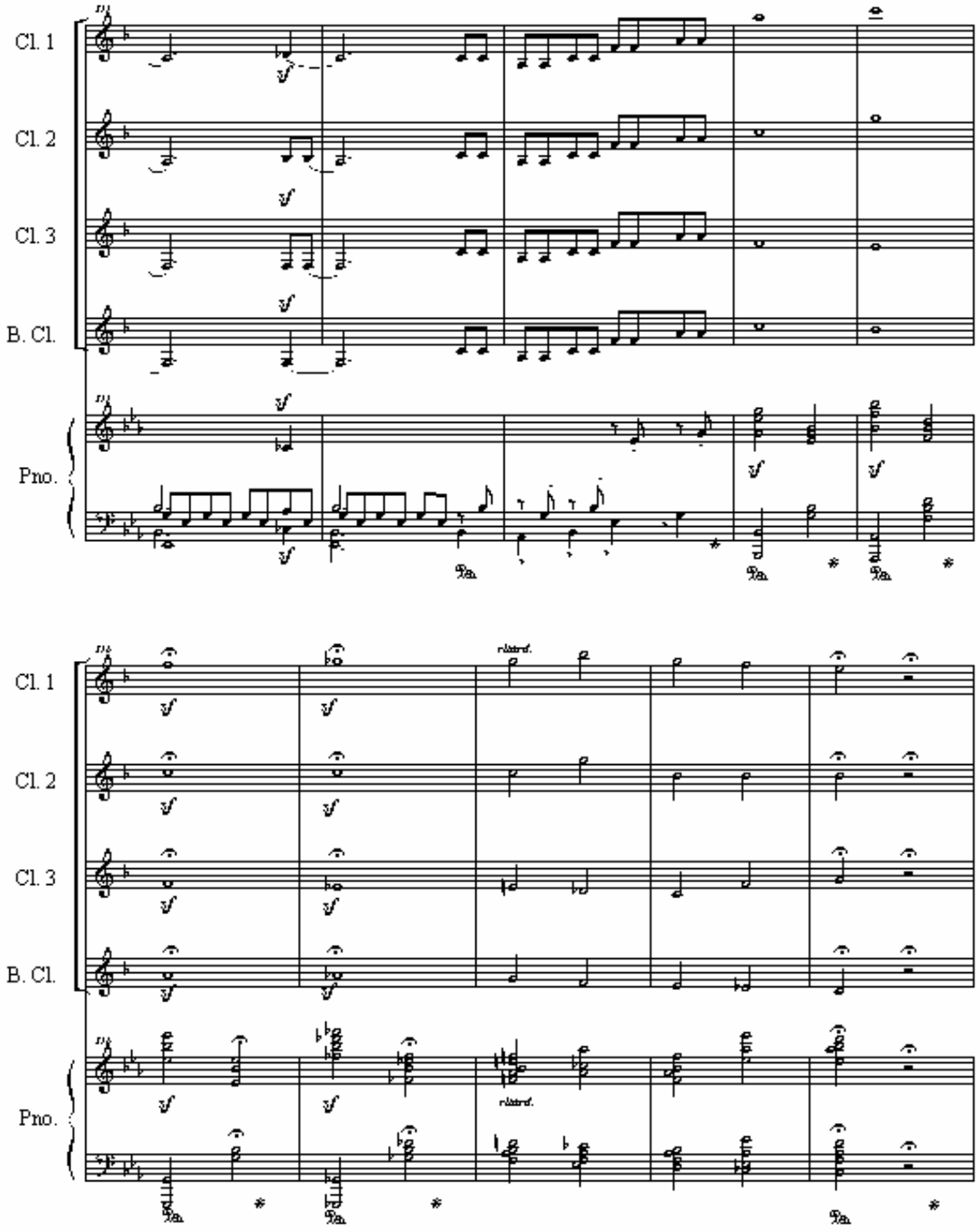
Pno.
marcato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Cl. 2
Cl. 3
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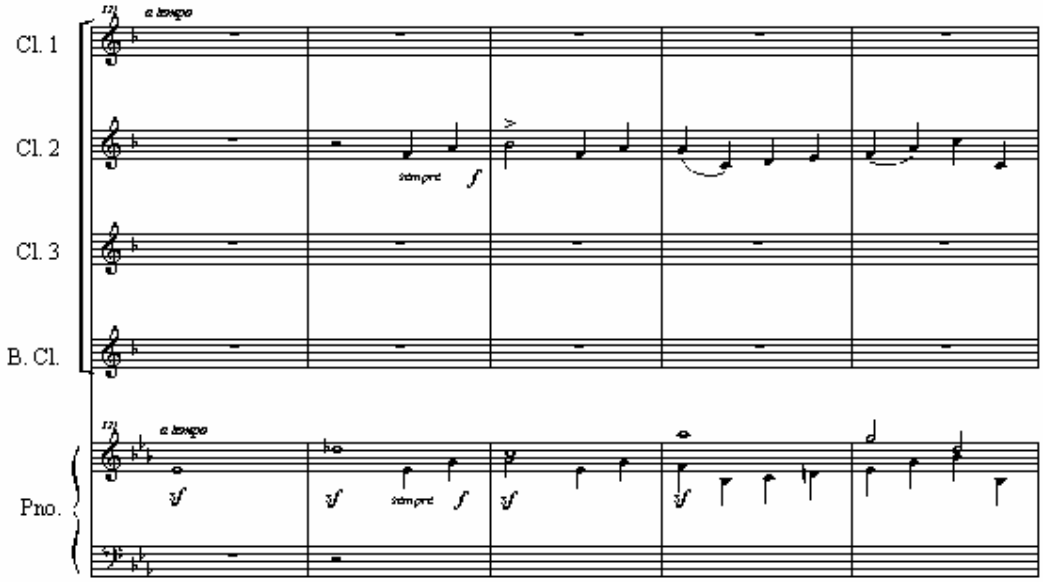
Pno.
rit.
rit.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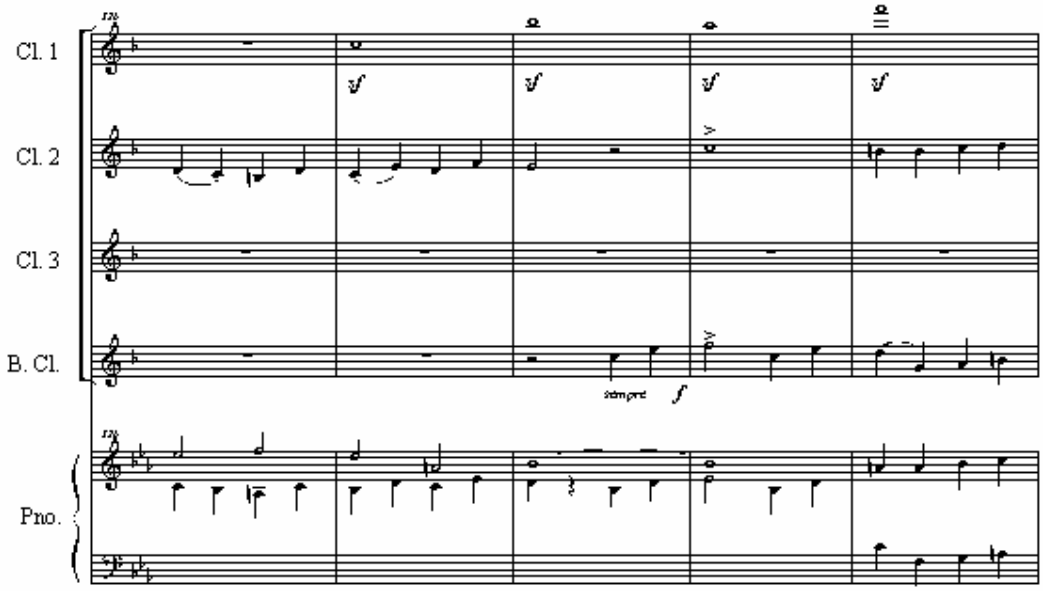
Cl. 2
Cl. 3
B. Cl.
Pno.
a tempo
sempre
f
sf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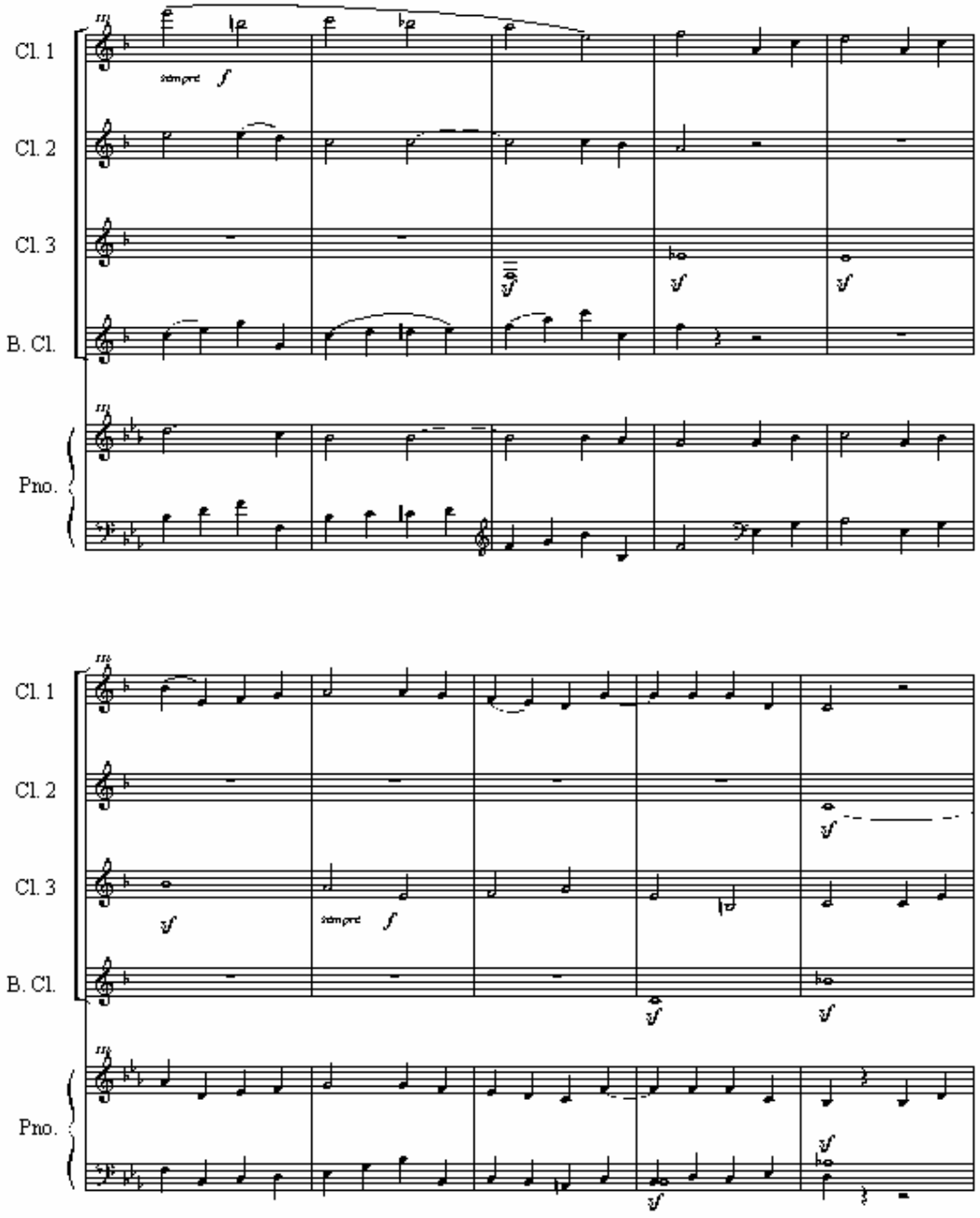
Cl. 2
Cl. 3
B. Cl.
Pno.
sempre
f
sf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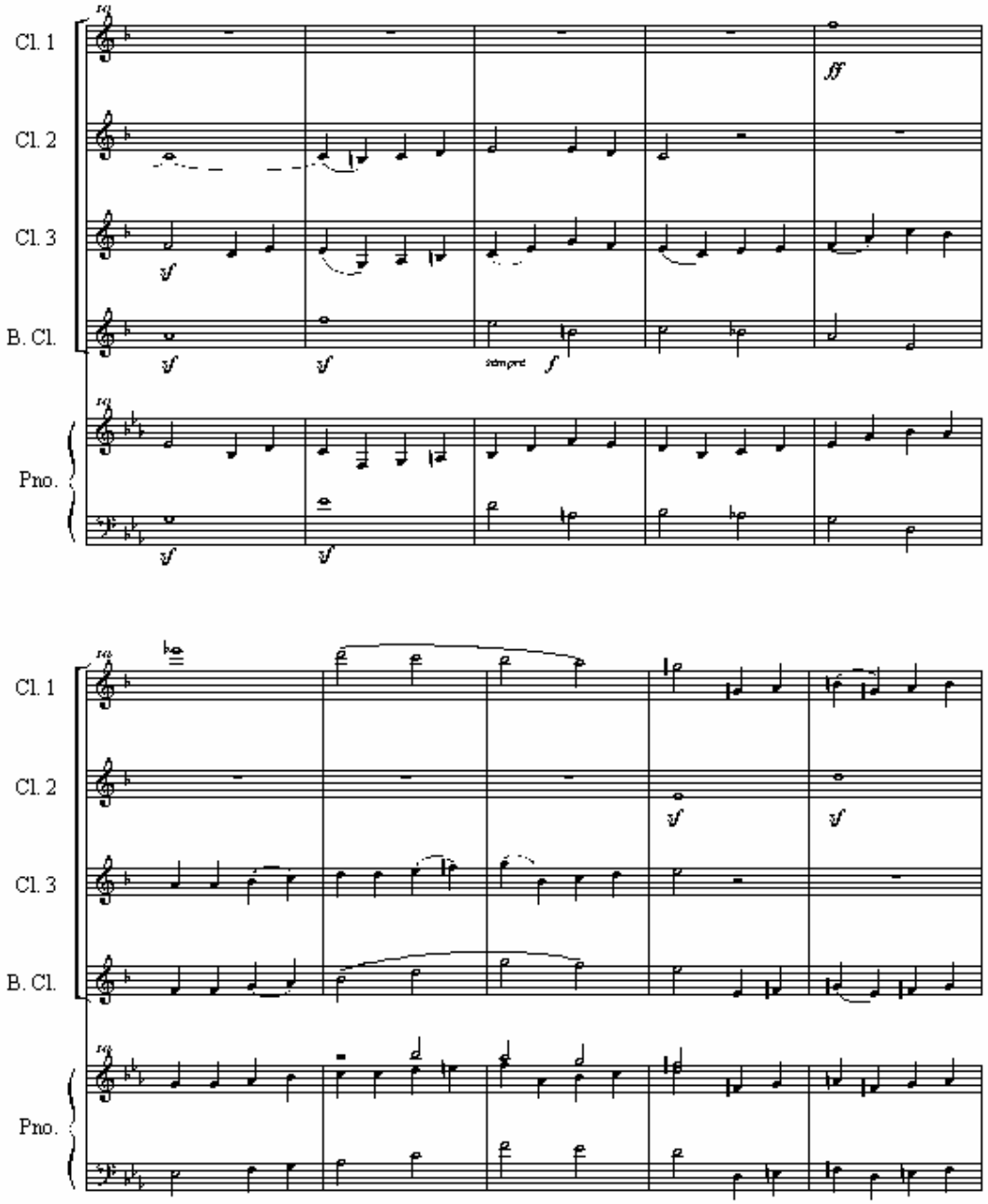
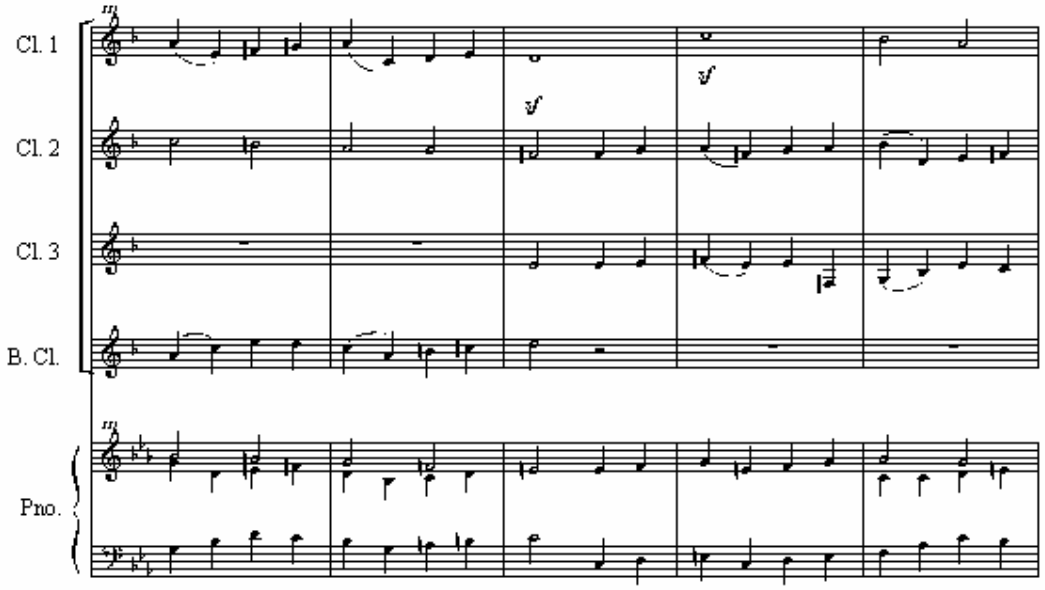
Cl. 2
Cl. 3
B. Cl.
Pno.
sempre f
sempre f


Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.
ff
sf
sempre f
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.
sf
sf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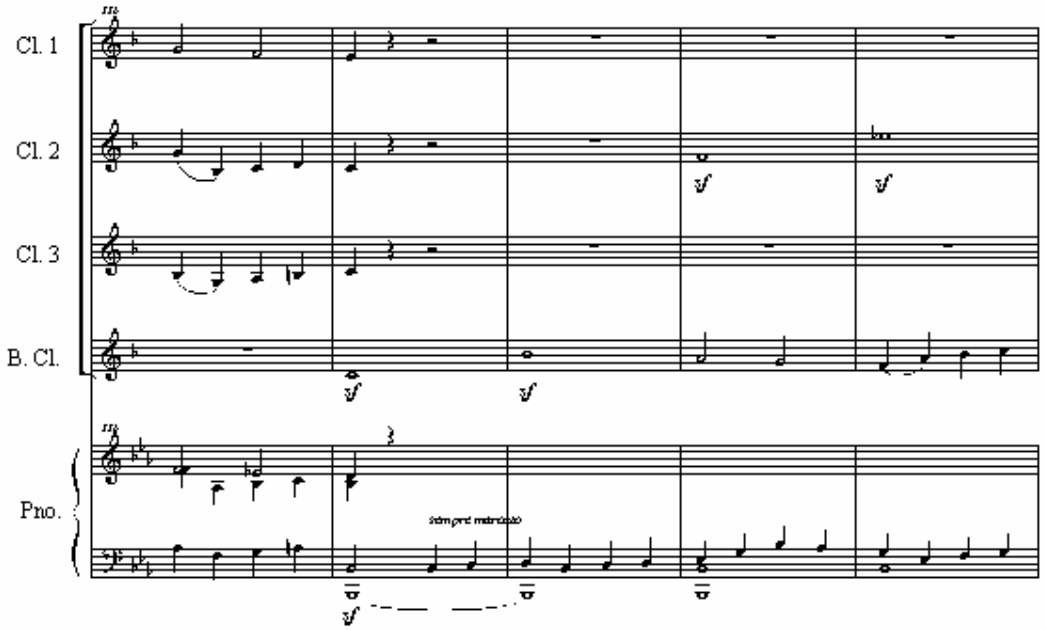
Cl. 3
B. Cl.
Pno.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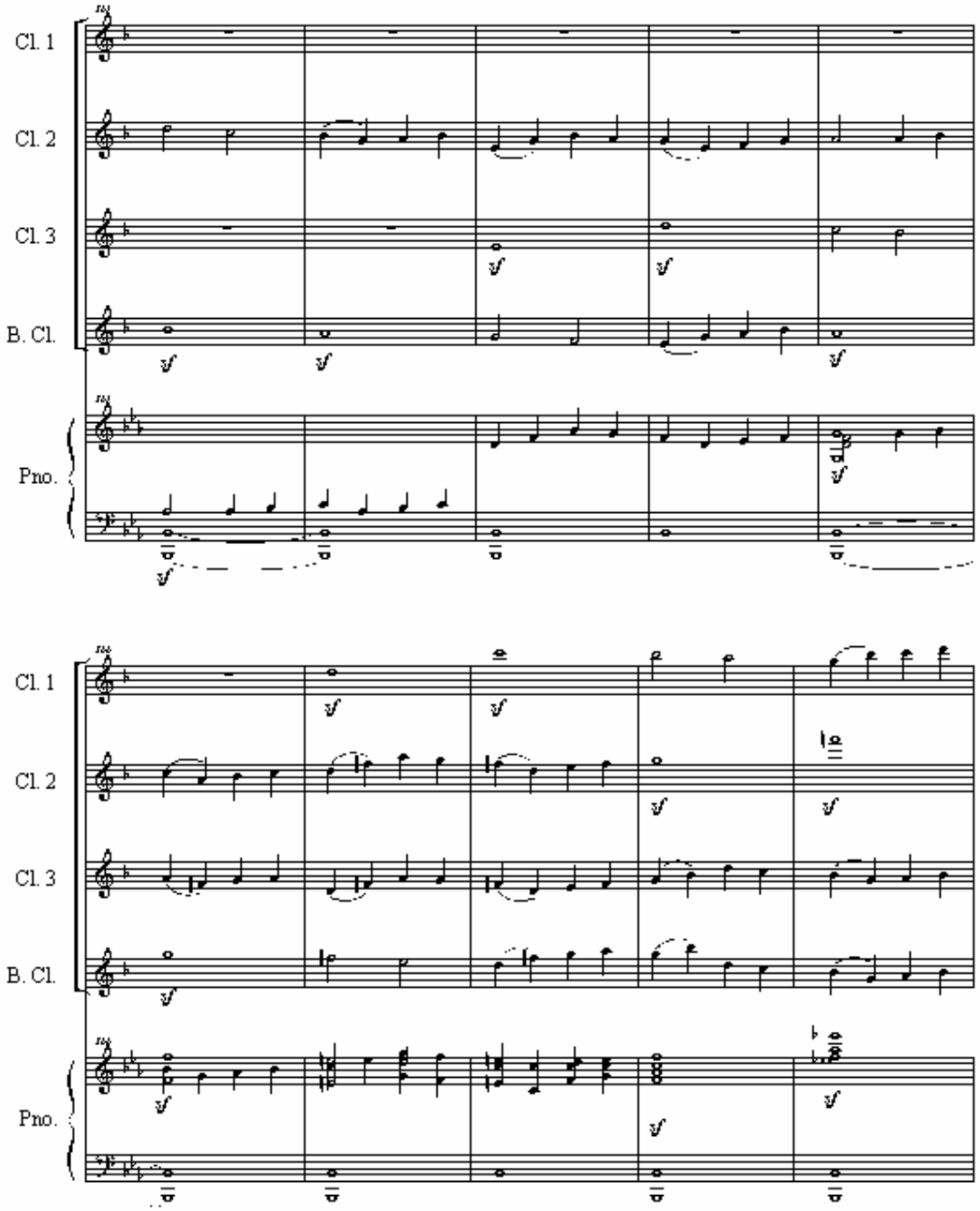
Cl. 2
Cl. 3
B. Cl.
Pno.
sempre marcato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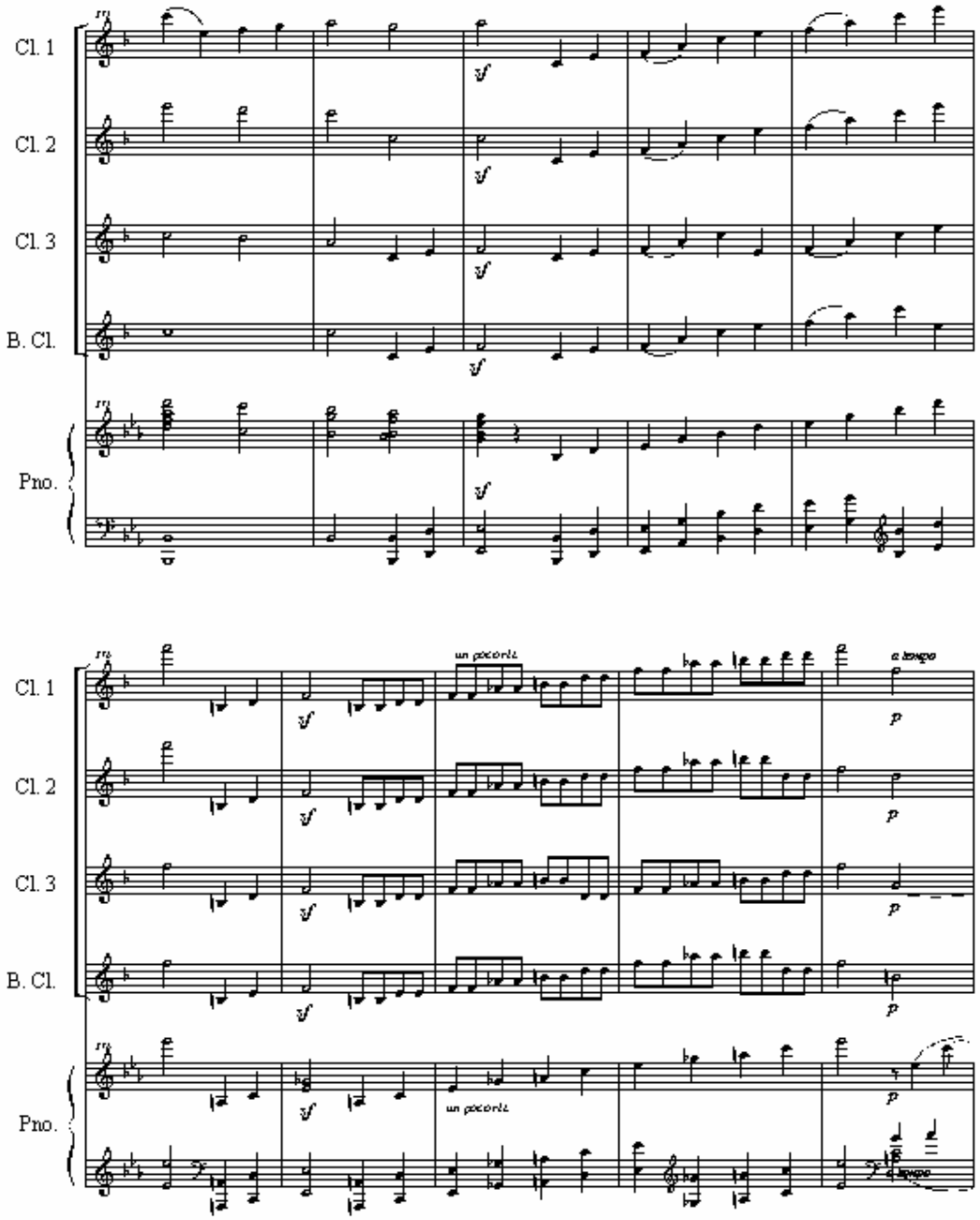
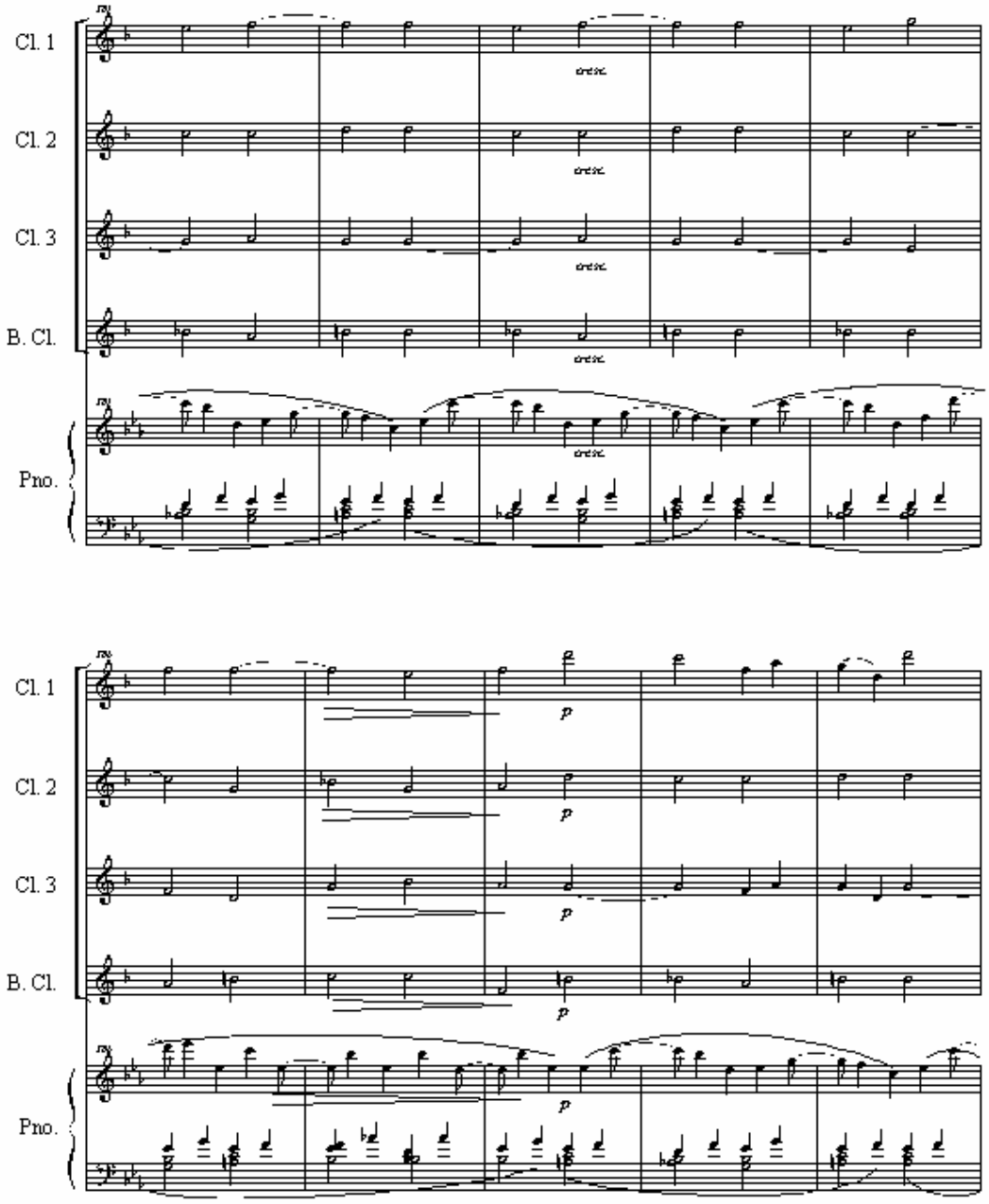
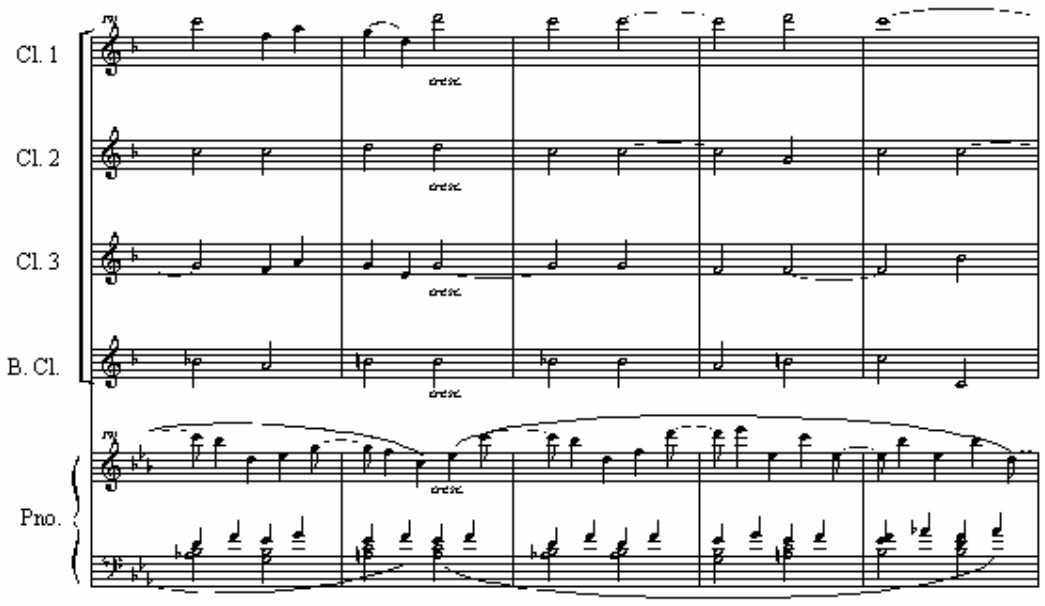
B. Cl.
Pno.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.


Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.
un poco rit.
a tempo


Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.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Cl. 2
Cl. 3
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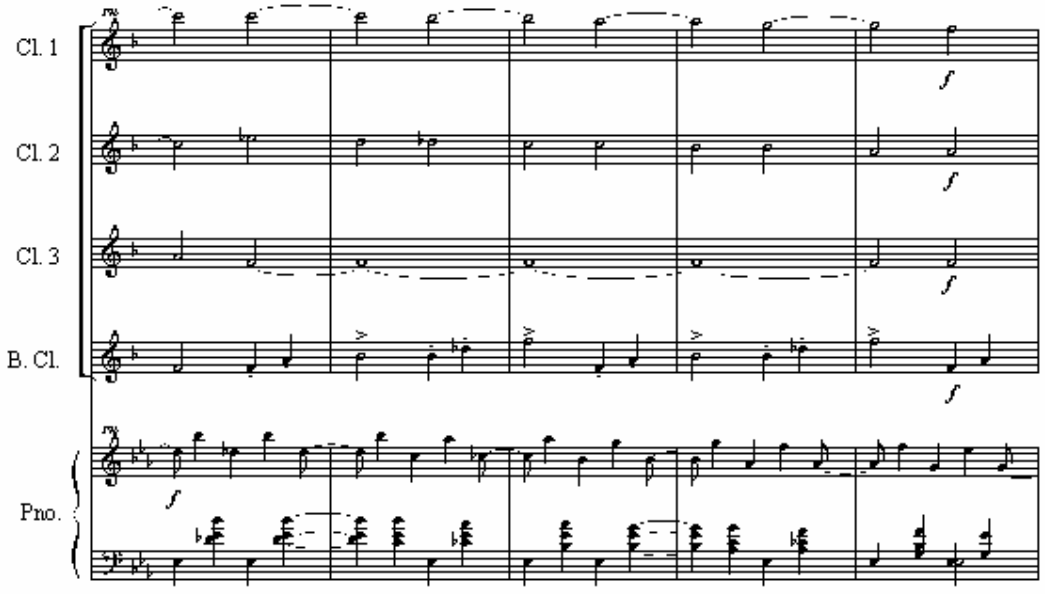
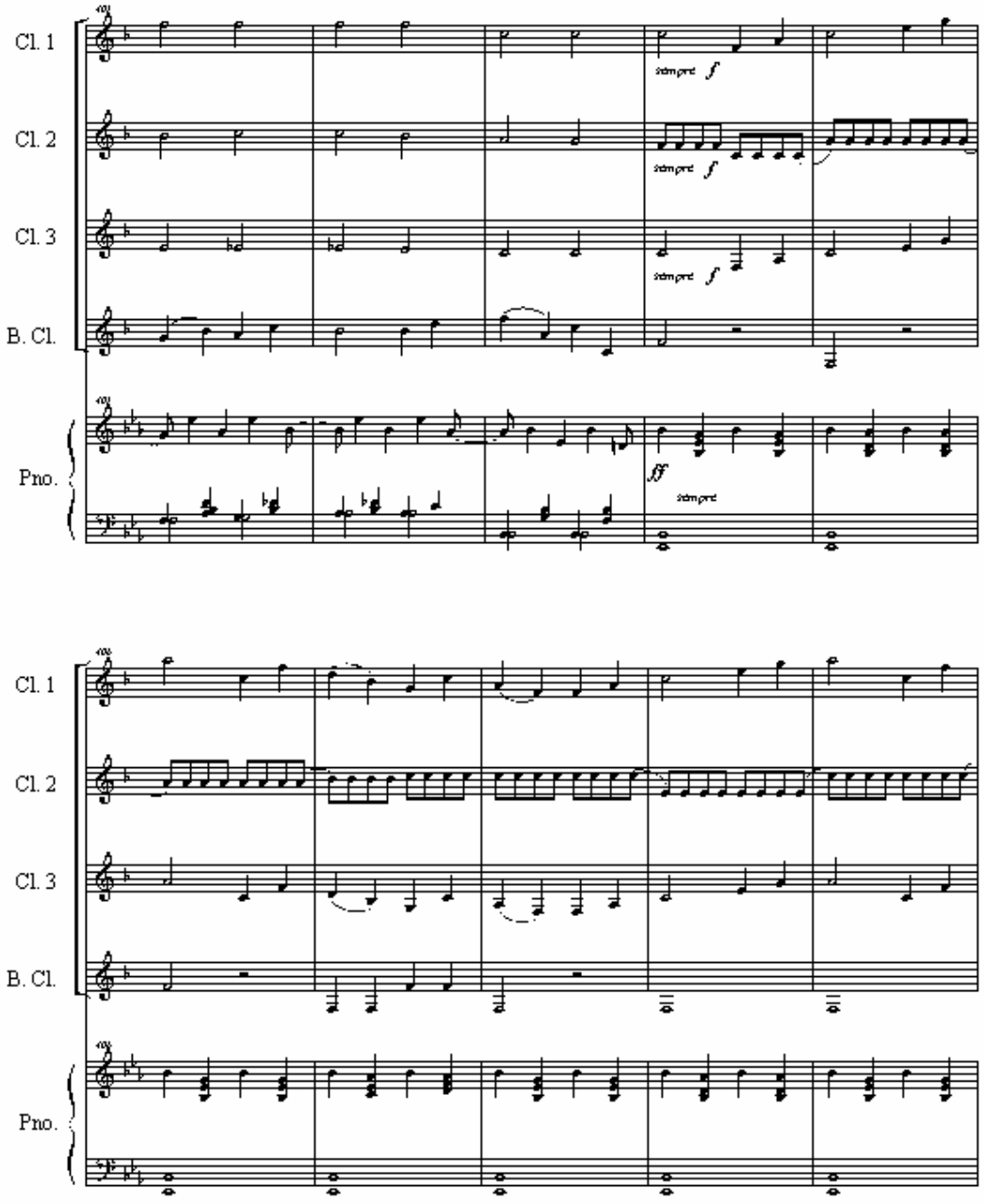
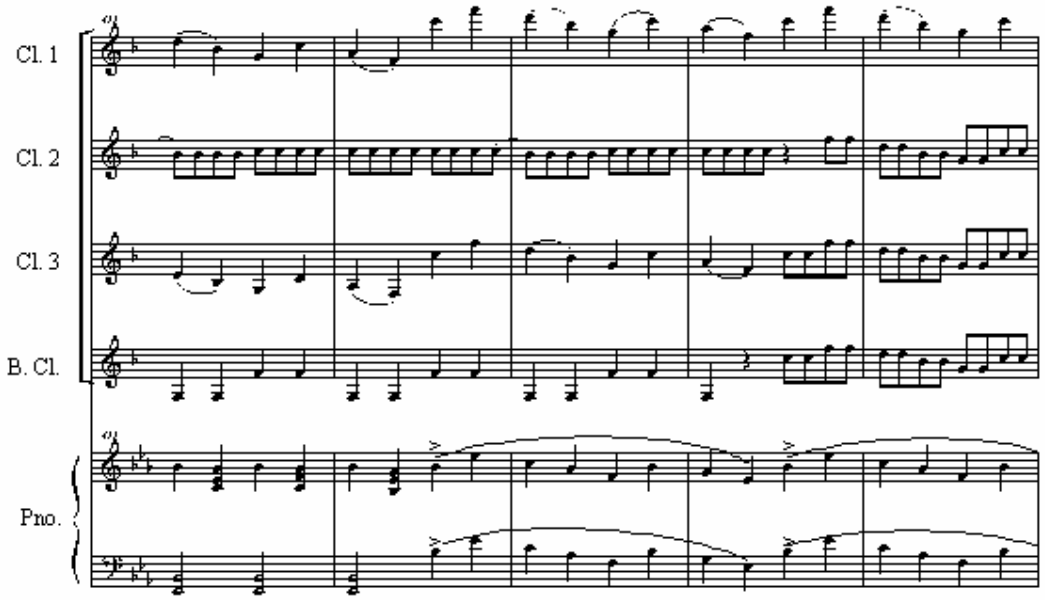
Pno.


Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.
f


Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.
stamprd
f
ff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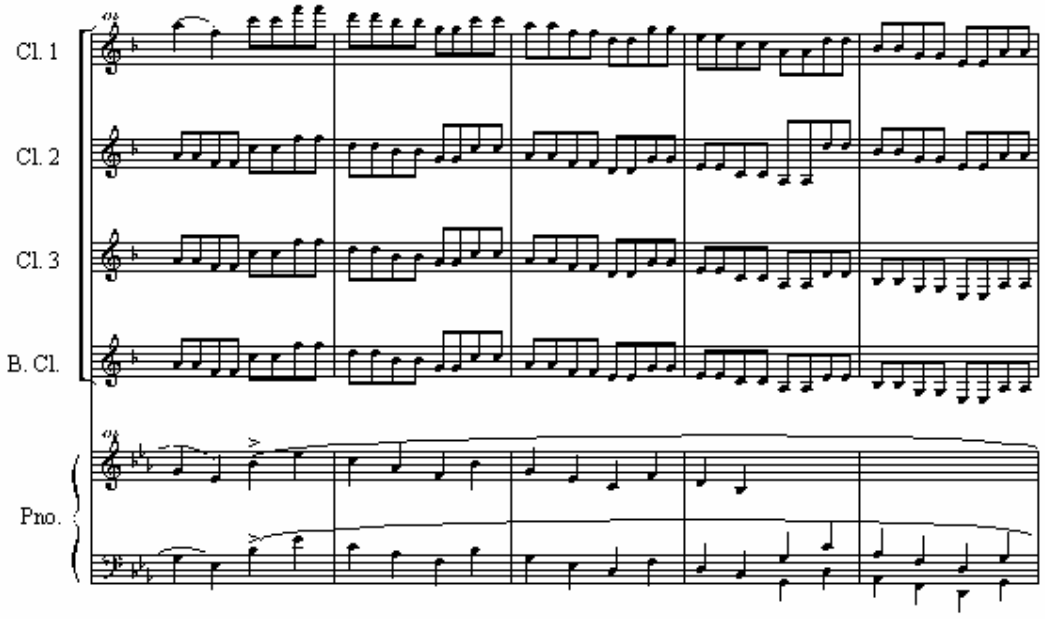
Cl. 2
Cl. 3
B. Cl.
Pno.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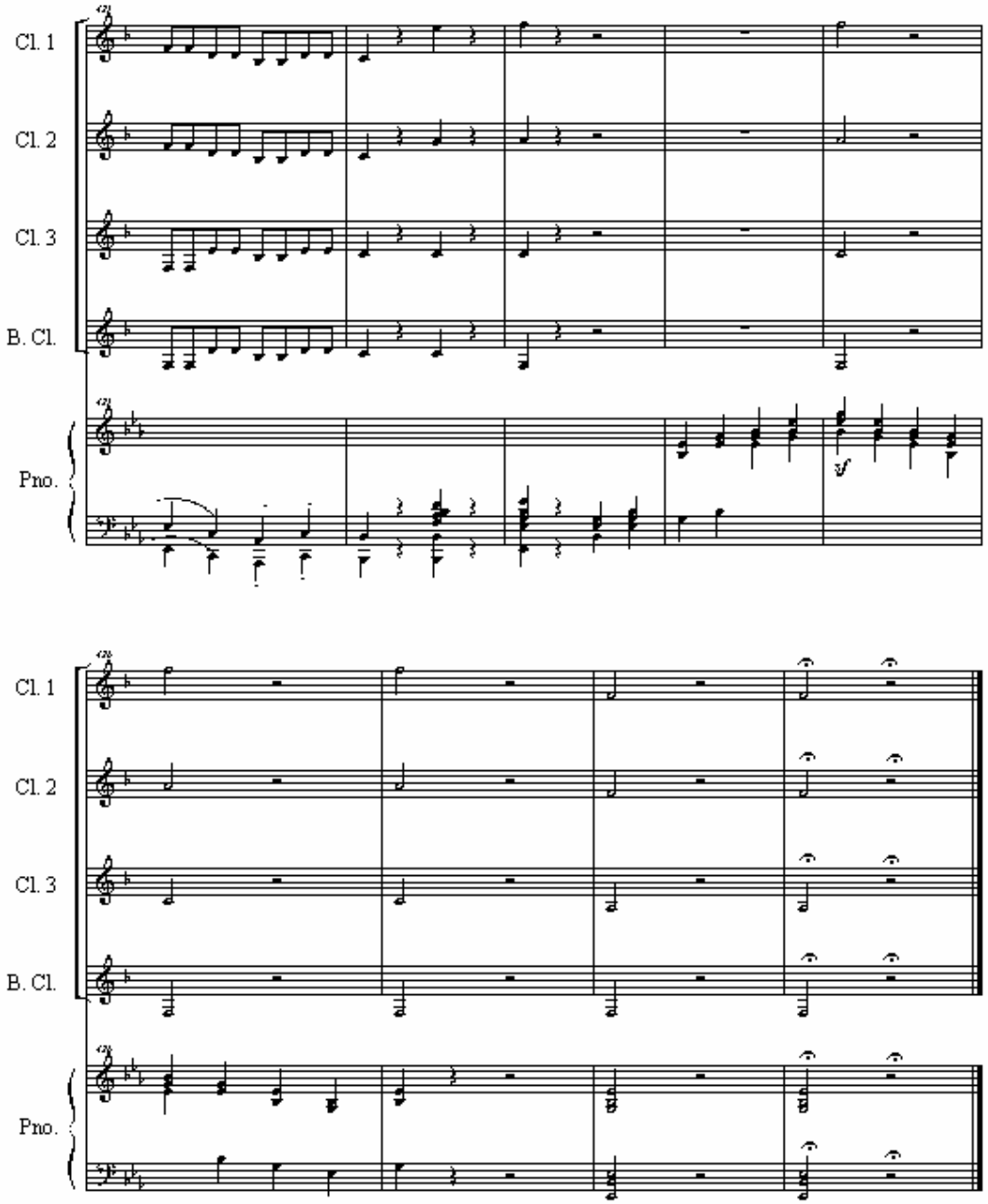
Cl. 2
Cl. 3
B. Cl.
Pno.


Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.
sf
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Pno.

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